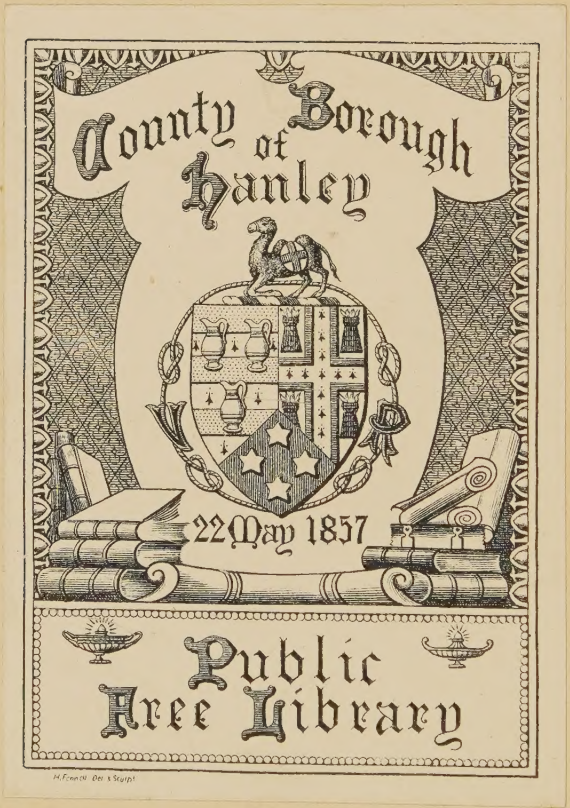
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ANTIQUES
GENUINE AND SPURIOUS

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[*By courtesy of J. Ward Usher, Esq. from his water-colour drawing*]

ETUI AND NEEDLE-CASE OF
BATTERSEA ENAMEL

(See p. 182)

ANTIQUES

GENUINE AND SPURIOUS

AN ART EXPERT'S RECOLLECTIONS AND CAUTIONS

700 L1

BY

FREDERICK LITCHFIELD

Author of 'Pottery and Porcelain,' 'Illustrated History of Furniture,'
'How to Collect Old Furniture'
Editor of 'Chaffers' Marks and Monograms,' etc., etc.

EXPERTO CREDE

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PREFACE

THE purpose of this book is to help the amateur. Everyone is liable to make mistakes and every collector would admit the soft impeachment.

One remembers the truth of the old saying " that there are weeds in every garden," but my contention is that there need not be so many weeds, and I cherish the hope that the hints and advice which I venture to give in this volume, may be the means of assisting the intelligent amateur, so that he will be able to pursue a fascinating hobby without experiencing the disappointment resulting from the discovery that many of " his swans are only geese."

In my *Pottery and Porcelain* I included a chapter entitled " Hints and Cautions to Collectors," another on " Counterfeit and Misleading Marks," and in a later edition one on " Values and Prices," and the fact that this book, originally published in 1879, is still running through successive editions, is an encouraging proof that the advice given has been of service. Indeed this has been confirmed by the receipt of numerous letters of thanks and by the verbal testimony of many amateurs who have benefited by the cautions therein contained.

Some of these hints are of such cardinal importance that they are repeated in the present work, but with additions based upon fresh information.

It would indeed be strange if the experience of more than fifty years, which is here placed unreservedly at the reader's service, should not be of some practical benefit.

Some articles, contributed from time to time to the *Connoisseur*, in which I have dealt with the imitations and forgeries of specimens of the different old Ceramic factories,

are now republished by permission of the proprietors of that magazine.

The chapters on Old Porcelain deal with Chinese, Sèvres and Dresden separately, on account of the importance of these factories, but other chapters deal with *groups* of several factories of a kindred description, and point out some of their general characteristics. These notes do not cover one half the numerous makes of old pottery or porcelain, but the reader is referred for detailed information about any particular factory, important or unimportant, to the alphabetical list in my *Pottery and Porcelain*, or to the large library edition of *Chaffers*.

The same remark applies to my notes in this book upon furniture. My *Illustrated History of Furniture* contains much more detailed information as to the continuous changes in style and fashion—the present work only supplements such information.

A chapter on "faked furniture" was included in a book which I wrote in 1904, published by Messrs. G. Bell and Sons as one of their "How to Collect" Series. The book is now in its 8th edition, and the information therein given to the collector is here amplified by the fuller experience upon which I am now able to draw. Reference to other objects of a collector's sphere of action, with some advice and suggestions, are added.

Five chapters deal with Bronzes, about which so little information of use to the collector has hitherto been published, and another section is devoted to notes upon the art of enamelling upon metal, and the different kinds of enamels that are to be found, while my chapter on Lacquer deals with an important subject upon which there is little information available. It is hoped that these notes will find favour with collectors who include such art objects in their programme. The various imitations and reproductions of genuine specimens are fully discussed.

The reference to museums, with a condensed directory of their contents, may also be of service to the collector, and may tend to render these great reservoirs of information more useful. The list of Bronze artists from the early Renaissance to the end of the reign of Louis XVI. is, I believe, the only one of its kind published, and should be a valuable reference.

The personal reminiscences in this volume are relevant to the various branches of a collector's hobby, and just as one remembers an incident the better for its being part of a story, so I trust that I am neither egotistical nor presumptuous in thinking that an art valuer's experiences may not only be of some interest in themselves, but may assist the amateur collector who reads these pages.

It is a pleasure to record my thanks for assistance in the preparation of this book. The Director and Secretary of the Victoria and Albert Museum, the authorities of the British Museum, the Wallace Collection and the Ashmolean Museum have given permission for reproduction of photographs, the various directors and members of their staffs have always been courteous and helpful, and as many of our more precious national treasures were stored away during the Great War, extra trouble was incurred. I have endeavoured to give due acknowledgment to the different authorities in the various subjects treated in the book, from whose works I have derived special information.

I am greatly indebted to Dr. G. C. Williamson for many valuable hints in the preparation of the work for publication.

May I add a word or two as to the title which I have chosen. The word *Antique*, which was formerly applied to the descriptions of the ancient periods of Greek and Roman art, has of late years become a general term to designate that which is old as distinct from that which is modern. The reader will please accept the term in its popular sense.

FREDERICK LITCHFIELD.

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Hove, Sussex.

CONTENTS

INTRODUCTORY

CHAPTER PAGE

I. On Collecting - - - - - - - - - - 1

II. Some Hints on Making Purchases - - - - - 5

PORCELAIN

III. Soft-Paste Porcelain - - - - - - - 17

IV. Hard-Paste Continental Porcelain - - - 26

V. Chinese Porcelain and its Imitations - - - 30

VI. Imitations and Reproductions of Sèvres Porcelain 45

VII. Dresden and its Imitations - - - - - - 56

VIII. A Group of English Factories - - - - - 68

IX. Worcester Porcelain and its Imitations - - 79

X. Lowestoft, Staffordshire Pottery, Delft, Continental Faience and Imitations - - - 83

FURNITURE

XI. Old Oak Furniture - - - - - - - - 91

XII. Old French Furniture - - - - - - - 99

XIII. English Marqueterie Furniture: William and Mary to Queen Anne - - - - - - 106

XIV. Eighteenth Century English Furniture: Chippendale, Kent, Ince and Mayhew, and others - 113

XV. Designers and Makers of Later Eighteenth Century English Furniture: Robert Adam, Heppelwhite, Sheraton, Seddons and others - 122

CHAPTER PAGE

XVI. Painted Satinwood Furniture - - - 132

XVII. Lacquer. Description, Methods, and Processes. 1. Painted. 2. Carved. 3. Encrusted. 4. Incised - - - - - - - - - - 139

ENAMELS

XVIII. Description and Classification - - - - 159

XIX. Embedded or Cell Enamels - - - - 161

XX. Painted Enamels - - - - - - - - 169

XXI. Encrusted Enamels - - - - - - - 195

List of Limoges Artists - - - - - 200

BRONZES

XXII. Introductory. Methods and Process. Patina - 203

XXIII. Antique Period. Chinese, Japanese, Egyptian, Greek and Roman - - - - - - - 209

XXIV. The Renaissance. Italian Work. The Netherlands and Germany - - - - - - - 212

XXV. French Bronzes. Bronzes in England. The Bronze of Commerce - - - - - - 220

XXVI. List of Bronze Artists - - - - - - 231

RECOLLECTIONS AND SOME STORIES

XXVII. An Art Expert's Reminiscences - - - - 237

XXVIII. Recollections of the Law Courts - - - 254

XXIX. A Comedy of Errors - - - - - - 263

REFERENCE TO MUSEUMS AND PRIVATE COLLECTIONS

XXX. List of the Museums and Private Collections where the most representative collections of the different kinds of Art Objects can be seen - - - - - - - - - - 269

Index - - - - - - - - - - - 273

LIST OF ILLUSTRATIONS

PAGE

Étui and Needle-case of Battersea Enamel (colour-plate) - *frontispiece*

Portrait of the author - - - - - - - - *facing* 1
(*from a painting by George Henry, R.A.*)

Three specimens of St. Cloud soft-paste porcelain (white) - - 20

Three specimens of Ménecy soft-paste porcelain (coloured) - 20

Vase of Early Vincennes soft-paste porcelain (coloured) - - 22

Pair of Frankenthal porcelain figures of peasants - - - 26

Pair of Thuringian porcelain figures of soldiers in eighteenth century costume - - - - - - - - - - 26

Four-sided vase, *famille noire*, K'ang-hsi period - - - - 34

Jar and cover, eighteenth century polychrome decoration - 34

Beaker, Ming period, painted in colours, with historical scene - 34

Three jars of " Blue and White " Ch'ien-lung period, - - - 38

Two plates of egg-shell porcelain, Yung-chêng period - - 38

A vase and two historical cups and saucers, described on p. 49 - 48

The *Garniture de cheminée*, known as the Coventry Set, described on p. 50 - - - - - - - - - - - 50

A clock of old Sèvres biscuit porcelain, see p. 53 - - - 52

An early period cup and saucer decorated in the Venetian style 56

A typical cup and saucer of the " Wolfsohn " Dresden, bearing the modern A.R. monogram - - - - - - - 56

A pair of dancing figures and two flacons, François Acier period 58

Two harlequins, time of Joachim Kändler - - - - - - 58

Pair of Bow porcelain figures - - - - - - - - 68

Important Chelsea group, the Maypole dancers, early period - 70

Important pair of groups, " Seasons," by François Roubillac - 72

Chelsea-Derby dish, with turquoise border and cupids - - 74

Portions of the famous Mecklenberg-Strelitz service - - - 74

Pair of Longton Hall vases - - - - - - - - 76

One of a pair of Worcester vases (Dr. Wall period), decorated with blue salmon scale, and panels of exotic birds - - 80

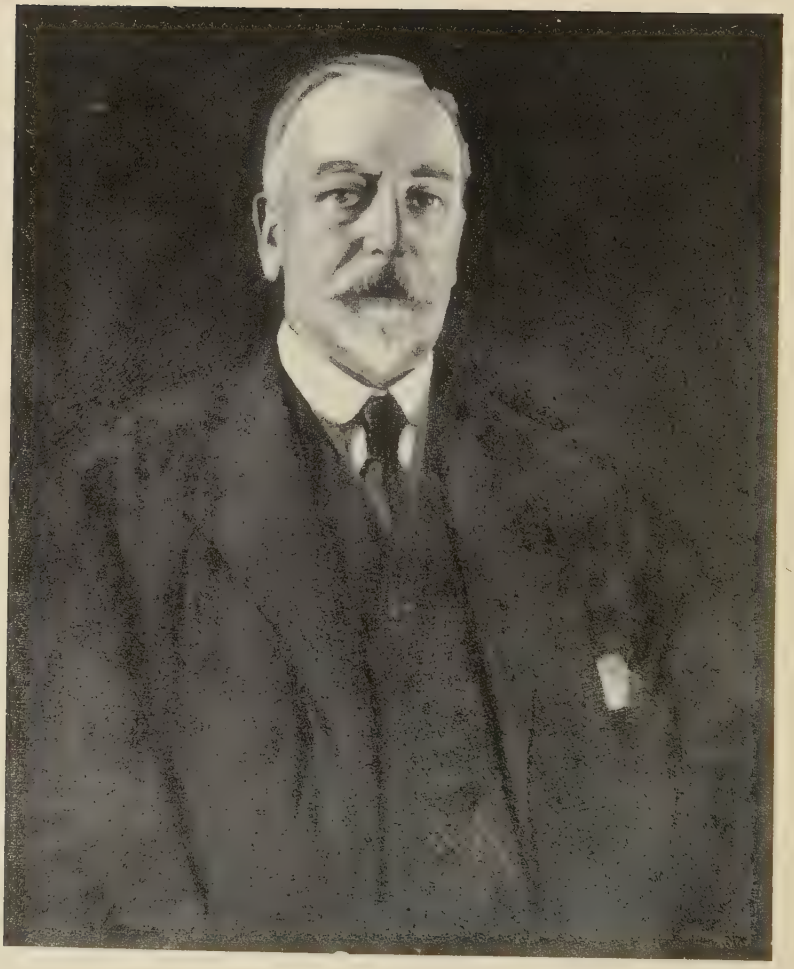
Worcester vase, painted in animals by O'Neale - - - - 82

PAGE

Perforated Worcester basket, decorated with exotic birds on a white ground - - - - - - - - - - - 82
Worcester plate of typical decoration - - - - - 82
Lowestoft porcelain, a group of typical specimens - - - 84
Old oak court cupboard (Elizabethan) - - - - - 92
Refectory table (English, *temp.* Charles II.) - - - - 92
Three oak chairs : 1. Charles II. period ; 2. James I. (Holyrood Palace) ; 3. Yorkshire (seventeenth century) - - - 94
Portion of oak panelling (Stuart period) - - - - - 96
Commode with mountings by Jacques Caffieri (period Louis XV.) - - - - - - - - - - - - - 100
Commode with Chinese black and gold lacquer (period Louis XV.) 100
Upright secretaire, by Riesener, mounts by Gouthière (period Louis XVI.) - - - - - - - - - - - 100
English marqueterie cabinet (period William and Mary) - - 108
Chair of walnut wood (period William and Mary) - - - 110
Chair of walnut wood (typical Queen Anne design) - - - 110
Dutch marqueterie chair, showing the Dutch influence on English furniture - - - - - - - - - - - 110
Carved mirror-frame designed by Kent - - - - - 114
Carved mirror-frame designed by Kent - - - - - 114
Carved console-table designed by Kent - - - - - 114
Chippendale design for a commode - - - - - - 116
Corner cupboard of lacquer by Haig and Chippendale - - 116
Designs for four chairs by Chippendale - - - - - 118
A cylinder-front secretaire from Sheraton's *Cabinet-maker* - 122
A sofa-table from Sheraton's *Cabinet-maker* - - - - 122
Chair-backs designed by Thomas Sheraton - - - - 124
Some representative designs by Heppelwhite - - - - 126
A half-round painted satinwood cabinet, paintings by Angelica Kauffmann, R.A. - - - - - - - - - 132
An upright secretaire of painted satinwood - - - - 132
Painted satinwood cabinet by Seddons, designed by Sir W. Chambers, paintings by W. Hamilton, R.A. - - - 134
A red Soochoo carved lacquer sweetmeat box - - - - 142
Ewer of lead, coated with Chinese lacquer - - - - 142
Panel of a Coromandel lacquer screen - - - - - 144
English lacquer clock (late seventeenth century) - - - 146
Two chairs of English lacquer - - - - - - - 146
Cabinet of red English lacquer - - - - - - - 148
Champlevé enamel, Gemillion - - - - - - - 164

PAGE
The Alfred Jewel (English, ninth century) - - - - - 164
Limoges Reliquary (middle of thirteenth century) - - - 164
Limoges casket (sixteenth century), by Jean Penicaud II. - - 170
The Mary Stuart betrothal cup (Limoges) - - - - - 170
Four specimens of French enamel (*émail en plein*) (time of Louis XV. and XVI.) - - - - - - - - - 180
Battersea enamel (étui, snuffbox and writing-case) - - - 184
The famous Lyte Jewel, part champlevé, part encrusted, *temp.* James I. - - - - - - - - - - - - 196
Three fine pendants, Italian or German, sixteenth century - 196
Bronze inkstands by Riccio, from the Taylor collection (Italian sixteenth century) - - - - - - - - - 212
Venetian bronze Andirons, from the Taylor collection (Italian sixteenth century) - - - - - - - - - 214
Bronze inkstand by Riccio, from the Taylor collection (Italian sixteenth century) - - - - - - - - - 214
Bronze figure of Venus by Bernini (Italian, seventeenth century) 216
Bronze group of Nessus and Deianira, by Giovanni da Bologna (Italian, sixteenth century) - - - - - - - 216
Bronze group of Hercules resting (Italian, sixteenth century) - 216
Bronze figure of John the Baptist, by Donatello (Italian, fifteenth century) - - - - - - - - - - - - 218
Bronze figure of Eve, by Peter Vischer (German Renaissance) - 218
Bronze bust of Rudolph II., by Adrian Fries, dated 1609 - - 218

INTRODUCTORY



PORTRAIT OF THE AUTHOR.

From a painting by George Henry, R.A.

CHAPTER I

ON COLLECTING IN GENERAL

THE term " collecting " is often used in the most vague, general and casual manner : it may mean a really serious object in life such as that pursued by the late Mr. George Salting, who began his day by a perusal of the sale catalogue, viewed the sale, and then visited the British Museum to look up from references to previous sales, the " pedigree " of certain specimens. Fortified with such information he would then instruct his commission agent as regards purchase, and the merits of the contemplated acquisitions would be discussed with him. Added to all these precautions and observation of details, he had an accuracy of judgment which was extraordinary. Collecting with him was more than a hobby, it was an engrossing life interest.

From such a keen and vigorous pursuit of the quarry, to the casual picking up of souvenirs, as the traveller rambles about the continent, and worries through the curiosity shops of the various towns and cities which he visits, is a far cry ; but there is plenty of room for the moderate collector who will devote sufficient attention to the object in view, without making it the chief aim and purpose of life.

When we were schoolboys and rejoiced in the possession of an album for stamp collecting, we found spaces allotted to each particular issue of the stamps, which were classified under their specified headings, and until these spaces were occupied with representative specimens, the collection of the stamps of that particular country was not complete. Now it seems to me that this stamp album arrangement and its carrying out or attempted carrying out, explains what I understand by the term " making a collection," if strictly observed. A collection

of any particular kind of English, continental, or oriental porcelain, or it may be of oak or of any other furniture, should have method in it, and not be merely a miscellaneous assemblage of specimens. It should indicate the purpose of the amateur to possess *representative* examples of different periods of factories, or the varying and progressive styles of the designers and makers, and success will largely depend upon these objects being kept in view.

I am well aware that a possible criticism of these remarks may be, "I do not wish my house to be converted into a museum for educational purposes; I collect for my own amusement and in order to have about me objects which I like and in which I am interested."

Very well, I agree, but while one may not be making a collection in the strict sense of the term, I venture to suggest that none the less should the collector be cognisant of the periods which the examples he has acquired represent, as fortified with this information he will collect intelligently instead of casually. If for the many reasons which affect the hobby, reasons of circumstance, space, means, or personal taste and predilection, purchases are limited to only one or two classes of a given subject, surely some attention to its historical side, some little study of the different periods or phases of a ceramic factory or of a furniture designer, will increase the intellectual pleasure.

In writing a book which ventures to convey information upon a subject which the author has made the object of long study, as in giving a lecture upon any chosen subject to a mixed audience, there is always the initial difficulty of discovering how much or how little the audience already knows about the subject. It is possible to be so elementary as to bore those who have already given it some attention, or to err on the side of ignoring essential details.

For the purposes of this chapter I am assuming that my readers include a majority who live, not in palaces or magnificent houses, but in ordinary town or country residences, and who like to surround themselves with specimens of different art industries, furniture, china, pottery, enamel, bronze, or any other art product of which I may claim some special knowledge, and this knowledge I am anxious to place at the service

of the amateur who wishes to acquire specimens of value not only from the aesthetic point of view, but also from the more practical standpoint of making a satisfactory investment.

With many who may read these pages the object will probably be not so much the systematic collecting of a complete series of any particular description of objects, as the gathering together of furniture and accessories which harmonize and agree in combination, so that their rooms may form a congenial atmosphere.

To attain this object there must always be some mixture of old and modern, for there are many articles of furniture and useful decorative items which it is impossible to obtain except by availing ourselves of the opportunities offered by the modern manufacturer, to wit, the really comfortable easy chair, or perhaps a lady's wardrobe, but the purpose of writing these pages will not have been achieved if the reader buys that which is modern under the impression that it is old. Let him by all means have reproductions when he cannot find suitable originals, or when, as in some cases, the originals are either too costly or too frail for ordinary use.

For the hard and constant wear and tear of a dining-room, I would personally prefer the good and soundly constructed reproduction of a Chippendale chair to one which had already been in use since 1760 and was liable to fracture if a guest should seat himself clumsily or carelessly; but I would also infinitely prefer that my table, sideboard, side-table, mirror, helmet-shape copper coal-scuttle, steel or brass fender and other accessories should be of the period which their style or design indicates.

For floor covering an old Persian or India carpet or rug; for lighting arrangements the adaptation of some really old cut-glass as an electrolier, or one composed of a converted Flemish chandelier would, from my point of view, add to the pleasure I took in my surroundings; but if the clock and bronzes, the Oriental vases or other ornaments turned out to be frauds and imitations, the disappointment of such a discovery would mar my pleasure. These examples of furnishing will indicate my meaning.

Quite apart from this question of genuineness there is also the important problem of the suitable mixture of decorative

items. The natural taste which many persons possess, in numerous cases acquired by observation, and by having been from early years surrounded by good things in tastefully arranged houses, will guard them against the solecisms and egregious mistakes that one sees only too often committed in the houses of those who can afford to do better.

We all occasionally meet the man who wears a bowler hat and brown boots, accompanied by a tail-coat, and we feel that the combination is ridiculous. We should experience a similar sensation when we find hanging above an old oak sideboard the modern French copy of a Capo di Monte plaque, or some modern Dresden china ornaments on the chimney-piece of a dining-room or library where the style aimed at is that of the sixteenth and seventeenth century.

It is hoped that the hints and information given in the following chapters may be some assistance to the amateur collector in the direction indicated.

CHAPTER II

SOME HINTS ON MAKING PURCHASES

THERE are three ways of buying works of art—at the auction sale, from the dealer, or privately. I propose very shortly to make some suggestions with reference to these different methods of acquisition.

Buying at Auction. It is much safer to employ a dealer whom you can trust, than to attempt to be your own commission agent. You may save the five per cent. commission, but the economy will be dearly purchased. In the first place, some experience is necessary in order to know whether it is a *bona fide* auction or whether it is what is termed in the trade "a rig," that is, made to include a number of lots belonging to some dealer who makes it part of his business to "rig" sales.

In some cases such a man will purchase the contents of a residence in a good neighbourhood, and then fill it up with portions of his own stock. It is a general rule that sales in private houses are well attended, and with some judicious upbidding against inexperienced amateurs, higher prices may be realized than would be obtained in the ordinary way of business.

I have known some very rich men who have an idea that the price given at auction represents the actual market price of an article, and they will not purchase from a dealer, and pay what they consider an undue profit, but prefer to back their own judgment and attend sales. The result is that articles which they are known to fancy are purposely "planted" in sales; they are then advised of the sale, and if they purchase, it is generally at a figure somewhat beyond the value. Numerous instances might be given of this false idea of economy in

the collection of bronzes and other art objects by a so-called collector—who, had he trusted more to a good dealer and less to his own judgment, would not have acquired inferior articles at high prices.

There are undoubtedly good opportunites at many private sales which take place by order of the executors of well-known collectors, but these opportunities are only occasional. In my experience it is better to trust to the sales in the rooms of old-established auctioneers of repute: Christie's, Foster's, Phillip's, Knight, Frank and Rutley, Robinson Fisher and Harding, Puttick and Simpson's, and some others.

Christie's rooms are conveniently situated, they are free from sale touts, the articles are generally well arranged for viewing, and the catalogues fairly correct in the description of the lots. It is desirable to be an early visitor when the rooms are not crowded, and under the guidance of an old amateur hand who really does know, or of a trusted dealer, one can decide what to bid for and what to avoid.

The commission of five per cent. on the amount of purchase should include collection and delivery of goods within reasonable distance; and when one considers that this commission is only paid upon the amount of actual purchases, and that where the agent fails to make the purchase he gets nothing for his pains, this is not an unreasonable recompense.

Some people out of thoughtlessness will one day employ one dealer to buy for them, and upon another occasion consult some one else. This is likely to have unfortunate effects. The dealer who perhaps has upon more than one occasion attended the sale for a client and bought but little, will be patient and willing to try and try again, but if he sees his client, in whom he feels a kind of vested interest, entrusting commissions to a rival, is it not quite natural that he should bid against him to some extent, to " pepper " the lot for him, as this operation is sometimes termed ?

Christie's and other auctioneers of good repute will not knowingly allow the inclusion in a sale of goods which do not properly belong to the party or to the estate whose property is to be sold. If there is not enough to occupy the auctioneer the full day, other goods will be included under a separate heading, such as " Another Property," and they also take every

precaution in their power against the procedures which I have already alluded to as " rigs." Sometimes, however, where dealers are anxious to get the benefit of a good auctioneer's services without letting the public know where the goods come from, the auctioneer will get his instructions from a firm of solicitors who have certain works of art, " The property of a client," for sale, and the sale is advertised as the property of a gentleman or lady, as the case may be, in perfect good faith and entirely in ignorance of the fact that some of the property belongs to a dealer. I remember an amusing story of a millionaire collector who was being taken round a collection of oriental china one day at some well-known auction rooms in London by a dealer whom we will call Mr. X. As they were discussing certain lots he said, " Do you know, Mr. X., that I was told the other day that a good deal of this china was put here by you." Mr. X. extricated himself from a difficult position very adroitly : " Well," he said, " I wonder what they'll say next."

Of course it is probable—nay, in this particular case where I happen to know the name of the dealer, it is a certainty—that the china which the buyer was advised to purchase was quite genuine, and the prices suggested to be given for it were probably not excessive ; but the method adopted was deceptive, and can scarcely be defended by the excuse that the collector's strong preference for buying at auction sales had to be encouraged by camouflage. The story is told here to give point to my advice regarding sales. If one employs the right kind of dealer such dodges are not likely to have success, inasmuch as the inclusion of a dealer's goods is generally suspected by " the trade," and a client would be cautioned. The goods are, of course, no worse because they happen to belong to a member of the trade, such ownership does not make a genuine oriental vase anything but a genuine one, only it is more satisfactory in every way to know with whom one is dealing.

To sum up these remarks therefore, in a sentence, it is advisable to take the advice of a dealer whom you can trust, and make your purchases upon his advice and through his agency.

Buying from the Dealer. The second of the three methods of purchasing named at the beginning of this chapter, is buying from the dealer direct, and upon the whole, this is, in my

opinion, the best, and gives as a general rule the most satisfactory results. It has several advantages, one of which is that there is no hurry, you can leisurely select an article which you think of adding to your collection, it can be reserved a day or two for further consideration, and when you have deliberately made the purchase, you are more likely to be thoroughly satisfied with your bargain than if you had made a hurried decision at a sale. Another advantage comes into play if, as will not infrequently happen, you find it advisable to make an exchange; either because your space is limited; to weed out some of the earlier purchases, or because you wish to acquire a finer and more perfect representative specimen. In such cases a dealer will always make to a regular and valued customer an adequate allowance for the piece he wishes to discard.

Of course in many cases you will pay a higher percentage of profit than the five per cent. commission above the actual sale price which you give under the auction system of purchase; but I am convinced from a long experience that if one takes an aggregate of say £5,000 to £10,000 spent during a period of some years by either method, this buying direct from the dealer will be found the more satisfactory in the end.

I am, of course, assuming, and this is the whole crux of the matter, that you have made a wise decision in the placing of your confidence: the dealer you select must be a man not only of honesty of purpose, but he must be one of sound judgment, or it will be a case of the blind leading the blind, and as in the parable, "both will fall into the ditch."

With regard to the matter of profit, it is wise not to be niggardly or close in this matter; as the labourer is worthy of his hire, so is the sound dealer entitled to a fair profit on re-sale, and it does not at all follow that an article is dear because it has yielded a good percentage to the man who bought it very advantageously. I could give numerous instances of this. One I remember very well. At the sale at Christie's of the collection of a highly connected officer who was leaving England, I purchased a pair of early Dresden cups for some 27 to 28 guineas, and these were sold shortly afterwards to a clergyman for some £35. Now this particular clergyman went over to the Church of Rome, and died not long afterwards, and his effects were sold at Christie's; but whereas at the former sale,

all society was present out of interest and curiosity, and the sale was one in which high prices ruled, when this clergyman's small collection came to the hammer there was very poor support, and I purchased these same cups for 8 guineas, and resold them for 15 guineas. I only give this instance to show that the profit of some 80 per cent. was really more advantageous to the amateur collector who gave £15.15 than the profit of 20 per cent. which was obtained on the former occasion. The actual value of the cups had neither risen nor fallen during the two or three years which had elapsed between the two sales at Christie's. The articles were the same, the place and sale the same, but owing to the circumstances which I have sketched the conditions were different.

When one is dealing constantly with one man and the relations are friendly, it frequently occurs that the dealer will tell his client exactly what such and such an article has cost. He will say, " I gave £25 in the last week's sale of such and such a collection, and you can have it for £30." Or at an auction the collector may have noticed what a desired lot realized and who bought it, and by negotiation this may be obtained for a small advance on the purchase price.

I have frequently acted in this way for clients who have taken a fancy to certain specimens, but who, wisely from my point of view, refrained from opposing the trade at the sale. I would then see the " trade " purchaser on behalf of my client, and ask him to let me have the lot for an advance of 10 to 15 per cent., promising to do the same for him upon another occasion. Sometimes this arrangement could be made upon very satisfactory conditions, while of course sometimes they would be more difficult or stringent; but my experience leads me upon the whole to recommend dealing with the best men in the trade, not necessarily the most important ones, but those about whose integrity there can be no question, while as regards the instructions to buy at auction sales, a limit to the commissions should generally be given, and only one agent employed for the reasons given above.

The famous " Jones " collection, bequeathed to the nation some thirty odd years ago, is a striking example of the advantage of this method of purchase. When I was quite a youngster, a dealer named William King was the trusted agent through

whose hands every purchase must pass, and Mr. Jones would only buy specimens recommended by him. The result is to be seen in the Victoria and Albert Museum, and the collection acquired by this method is probably now worth five times the sum which it originally cost.

I could give many other similar instances, but as the dealers who have acted as advisers are still engaged in business, it would be invidious to mention their names.

There is another weighty reason for making purchases from good sound dealers, and that is that if one visits the shops of dealers whose stocks are neither well selected nor valuable, one's judgment is unconsciously affected by the general low average quality of the assemblage, and because some few items are of better quality than the rest, these acquire a fictitious value in the eyes of the amateur. If the standard of quality were higher, as will be the case in the galleries of the dealer whose aims are more ambitious, the choice is made of the *best* from among the *good*, instead of the rather *better* from among the *indifferent*.

This influence upon one's judgment by the high or low standard of collections for sale is not only active in the case of amateurs, but, as I know from experience, it affects trained minds as well, and it is a factor in the matter of making a collection which must be reckoned with.

Buying from Amateurs. The old adage "save me from my friends" may have originated from an art collector, and I remember another saying of an old friend of mine "that while there is no reason why a dealer should not be a gentleman, there are many reasons why a gentleman should not be a dealer." Some of the most unsatisfactory bargains about which I have been consulted are those which have been the result of transactions with persons, both male and female, who, under the pretence of conferring a favour, have managed to obtain a high price for a comparatively worthless article.

These persons generally pose as collectors who "do not mind" parting with a treasure, and are careful to impress upon their victim that they are not dealers, but my experience leads me to the conclusion that their idea of a fair profit is much higher in its scale of percentage than that of a respectable dealer who carries on a legitimate business on commercial lines.

The descriptive invoice which I have always so strongly urged, and which I again take this opportunity of recommending, can scarcely be demanded when the article has been purchased privately, and if, as in many instances, the amateur dealer has been personally recommended or introduced by a mutual friend, such an uncomfortable situation is threatened that it will be avoided even at the price of putting up with a very bad bargain.

The Descriptive Invoice. At the risk of reiteration, I will close this chapter with a few words about this protective document, which should always be obtained when a purchase is made. In my chapter entitled " Hints and Cautions to Collectors " in *Pottery and Porcelain*, I have advised this precaution, and I have written about it in the public press from time to time, but the matter is so important that I will give more detailed advice here.

I have repeatedly been asked to assess the value of, say, a pair of china figures, alleged to be Chelsea, Dresden or Bow, as the case may be. They are not as represented, but are of French or German manufacture (other than Dresden), and are of trifling value, say £5. Now the value of such a pair of figures would, if genuine, be £150, but the price given for them is £50, some ten times their real value, but on the other hand only a third of the value which would have been placed upon the genuine article.

When I ask to see the invoice or bill of the person from whom the figures were purchased, I find : " A pair of china figures, £50." Well, they are china figures, and the price, although far in excess of their value, does not constitute a legal swindle, and there is no redress. If the invoice had read : " A pair of old Chelsea figures " the matter would have been different, and under the statute of frauds I could have advised threatening an action for return of the money, and this would in all probability have effected the desired result.

Judges in our Law Courts have ruled in numerous cases that there must be either some written document to confirm the complaint of unfair dealing, or the price charged must in itself be some evidence of " warranty " ; thus the fact of such a pair of figures having been sold for approximately £150 might be taken as some evidence of false representation.

No respectable dealer will object to give a written description of the article he sells, and this applies to articles of furniture, bronze, enamel, or any other work of art.

The "British Antique Dealers' Association," which was formed in 1918, have made it one of the tenets of their society to strongly advise those of their number who display reproductions or imitations in the same rooms as genuine specimens, to label the former in such a manner as to prevent deception. This is a great step in the right direction, and let us hope will be universally adopted.

The Detection of Restorations.

The following is an extract from "Hints and Cautions to Collectors" in the chapter under this heading in my *Pottery and Porcelain*:

"The writer has found the best method of testing restorations of pottery and porcelain, to be that of just touching any of the suspected portions with the edge of a coin. The china will always give a certain *ring* though tapped quite gently, but the same touch upon the *composition* returns a dead wooden sound.

This test of course will not apply to those restorations where missing limbs have been replaced by porcelain, but if suspected, upon a careful examination with a magnifying glass, one can discover where the join has been effected. When selecting a specimen of rarity and great age, and one of such a fragile character as a group of several figures, slight and reasonable restorations must be expected and pardoned. It is almost impossible to obtain absolutely intact groups and figures when the limbs and fingers are in dangerous positions, but still one likes to know how much of the specimen has been restored, and it can then be decided whether it be desirable or not to add such a one to the collection."

With regard to the detection of restoration of specimens of enamel, one can generally notice the difference in the surface of the paint which has been used to cover up a defect, and with regard to enamel boxes of Battersea, Dresden, or any other kind, one should see that the lid is the proper one for the box and has not been substituted for a missing one.

The matter of restoration of old furniture and the glorification of originally plain domestic articles has been referred to in chapters dealing with various kinds of art furniture, and need not be further mentioned here.

Some restorations there must be, and in many cases it may be wise to accept a repaired article, but it is satisfactory in all cases to ascertain the full extent of the restoration.

PORCELAIN

CHAPTER III

SOFT-PASTE PORCELAIN

PORCELAIN may be divided roughly into two classes—hard and soft paste. The composition of the former kind of paste, by which of course is meant the body or material of which the article is composed, as distinct from its decoration, is of *Kaolin* or China clay, and *Petuntse* or feldspar, which is a result of the disintegration of granite. This kind of porcelain is more suitable for hard wear than the soft paste, which is more amenable to artistic treatment, being much more delicate in appearance, but less serviceable for ordinary use.

To the hard-paste class belongs, in the first place, all Oriental porcelain. Chinese and Japanese are the hardest kinds of porcelain known, and Dresden or Meissen, Vienna, such other German fabriques as Frankenthal, Höchst, Fürstenberg, and all the factories in the Thuringian district—in fact most of the continental factories of which I have given some notes in the following chapter, belong to this class.

Soft paste varies considerably in its composition. That which was made at Rouen, St. Cloud, Ménecy, with some small kindred factories, and at Vincennes, afterwards transferred to Sèvres, has been termed *porcelaine tendre artificielle*, and is of peculiar softness. The paste of Bow during a portion of its history, of Chelsea and other English factories, always excepting Bristol and Plymouth, which is hard, is of a different kind, and has a good deal of ground bone in its composition; while a third kind, which has been termed by Brongniart *porcelaine mixte* or *hybride*, includes the early Florentine porcelain of the sixteenth century, and one or two other of the early Italian fabriques.

In the soft-paste division we have pre-eminently the great Sèvres factory, to which I have devoted a special chapter, and its famous *pâte tendre* was made here from about 1753 until 1788, when it subsequently developed into a hard-paste factory.

When the secrets of porcelain making were being so eagerly sought after in Europe, it was at Florence that the first success appears to have been achieved. This was soft-paste, and is said to have been produced under the patronage of the Grand Duke Francesco de' Medici towards the end of the sixteenth century, and the specimens preserved to us are extremely rare and valuable. A charming little ewer, some 6 inches high, realised over £300 a few years ago, and forms part of the late George Salting's bequest to the Victoria and Albert Museum. There is also a specimen in the Drury Fortnum collection in the Ashmolean Museum, Oxford. It is generally known to collectors as " Medici " porcelain, and there are said to be only forty specimens extant. Venice is also said to have produced soft-paste porcelain made by Francesco Vezzi, 1720-25, previous to the hard paste made there.

Soft-paste porcelain was also made at Naples under the personal encouragement of King Charles III. about 1736. One finds tea services and occasionally plates, soupières and vases of charming paste, creamy and soft, and generally decorated either with a peasant clad in the costume of the time and locality, or a view, not infrequently with a description in red script below the picture or at the back of the plate.

Capo di Monte. The kind of porcelain known as Capo di Monte was really a development of the old Naples factory, the name, it is said, being derived from the position of the works on the top of the mountain. The productions of Capo di Monte have a distinctive character. Services were made with a decoration in relief, generally subjects taken from heathen mythology, and the work is delicate and very carefully finished, the flesh tints produced by stippling. Groups and figures are very light and graceful—dancing peasant figures, tritons supporting shells, groups of shells and busts of celebrities. The paste is more vitreous than the old soft-paste Neapolitan. Capo di Monte, especially the earlier examples, are seldom marked. Prices have appreciated very considerably lately.

When Charles III. resigned the throne of Naples and became King of Spain in 1759, he transferred his interest in the manufacture of porcelain to his new kingdom, and at Buen Retiro, a suburb of Madrid, set up the factory which produced a beautiful soft-paste porcelain which has always been a great favourite with the more fastidious collector.

St. Cloud. In France there was a group of interesting factories which deserve particular attention. Of these, St. Cloud, Ménecy (both in Department Seine-et-Oise), Bourg-la-Reine (Seine), Sceaux, Penthièvre, Chantilly (Department Oise), Arras (Pas-de-Calais), Crépy-en-Valois, and Vincennes are the most notable. In point of date, St. Cloud takes premier place, some works having been established previous to 1695 under the proprietorship of Morin. The mark of a "Sun" was used on the earlier production, that is, from about 1696 to 1732, and it was somewhat later, about 1742, when Henri and Gabriel Trou became directors, and the best-known mark St. C. with a T. underneath denotes this period. These marks are either in blue or engraved in the paste, and one finds sometimes the St. C. without Trou's initial.

The factory was destroyed by fire in 1773, when the manufacture ceased, the proprietors being unable to afford the expense of rebuilding. It is also probable that the Royal enterprise to which King Louis XV. was devoting so much personal interest attracted potters and decorators to Sèvres, where the new Royal factory was being developed, having been removed from the smaller premises at Vincennes in the year 1756.

The chief charm of the St. Cloud porcelain is its beautiful texture, if one may use such a term in the description of porcelain. It is soft and creamy in appearance. One knows without touching it that it is soft, just as one can judge of the softness of a cream cheese in contrast to the surface of a marble slab. The decoration is generally slight, some sprigs of flowers in a blue pigment, and not infrequently one finds the cup and saucer or little inkstand or salt-cellar having its surface relieved by flutings.

The question of a soft-paste china having been made at Rouen either previous to or contemporaneously with the St. Cloud factory is debateable. My old friend, Mr. Fitz-Henry,

who made a special study of soft-paste china and bequeathed his collection to the nation, claimed for Rouen a tall cup which can be seen at the Victoria and Albert Museum. It differs slightly from the specimens produced at St. Cloud and Ménecy; and while I do not challenge his attribution, still "one swallow does not make a summer," and I can only express my doubt from lack of sufficient proof of a china soft-paste factory having existed at Rouen.

In the latest edition of *Chaffers*, under some remarks upon soft-paste porcelain, I have given a chronological list of these French factories, which is repeated here with some additions for the reader's reference:

1. Rouen, supposed date of establishment - 1673
2. St. Cloud - - - - - - - 1690
3. Lille - - - - - - - - 1711
4. Chantilly - - - - - - - 1725
5. Ménecy - - - - - - - 1735
6. Removal to Bourg-la-Reine - - - 1773
7. Vincennes (afterwards Sèvres) - - - 1738
8. Sceaux Penthièvre - - - - - 1749
9. Sèvres removal from Vincennes - - 1756
10. Crépy-en-Valois - - - - - 1762
11. St. Amand-les-Eaux (Nord) - - - 1771

Lille.—Previous to the manufacture of hard-paste porcelain, which commenced about 1784, there is said to have been established at Lille as early as 1711 a small factory where soft-paste china was made. Specimens, generally small toilet pots, very scantily decorated, are extremely rare, and if marked bear either the initial letter L or the monogram of François Boussemont.

Chantilly. Following the description which I have given of St. Cloud, we come to Chantilly, with paste similar but less delicate and dainty, the decoration slight, and generally executed in what is known as the *Kakiyemon* style, that is, copied from early specimens of Chinese or Japanese decorations, dragons and quaint animals of archaic description in Indian red, though occasionally one finds detached sprigs of flowers and more rarely still a landscape or hunting party. The paste of Chantilly, though classed under the soft-paste category, may be said to

ST. CLOUD SOFT-PASTE PORCELAIN (WHITE).
From the FitzHenry Bequest, Victoria and Albert Museum.

MÉNEÇY SOFT-PASTE PORCELAIN (COLOURED).
From the FitzHenry Bequest, Victoria and Albert Museum.

be on the border line between hard and soft. The mark, a French horn, occurs in various sizes, and is sometimes very sketchily drawn. The script P., which is found in company with the horn, is the initial of Pigory, who conducted the factory from 1803, and therefore denotes the later work of the factory.

Ménecy. Next in point of date, but to my mind the most interesting of this little group of French factories, is that of Ménecy, established under the protection of the Duc de Villeroy on his estate. The earlier specimens, which can sometimes be identified by the initials of the chief potter, François Barbin (initials interlaced C. F. B.), are similar to the St. Cloud productions. This factory is famous for the daintiest little ceramic gems which a collector can garner into his cabinets. Tiny flacons, composed of minute figurines only $2\frac{1}{2}$ to 3 inches high, charmingly modelled and delicately coloured, are much sought after, and deservedly realise high prices. Sometimes, instead of these tiny figures, the potter's taste and skill found expression in little models of animals, the heads of which, mounted in gold, formed the stoppers of the miniature flacons, or a little patch box or vinaigrette of slight but well-executed decoration was surmounted by a diminutive seated Cupid or group of two figures with a motto in French, such as *Toujours l'amour*, or *À vous*. Groups of figures of the usual size are very rare. I remember seeing but few, and as most of Mr. Fitz-Henry's collection (which is the best of its kind) passed through my hands, I have had good opportunities of judging. Indeed, for many years I had an unlimited commission from wealthy and fastidious collectors to purchase any good specimens of Ménecy porcelain, but such commissions were difficult to execute.

Another speciality of this factory was the manufacture of the little cream pots and toilet boxes of porcelain which in the middle of the eighteenth century formed part of the fittings of the travelling-case of a Court lady. Always of white ground, with the decoration of just a sprig or two of a flower, these dainty little articles are a joy to the collector who can appreciate the ceramist's work at its best.

The chief charm lies in the paste, which has what I have described as a milky translucence, not quite white, but the

colour of cream. As with all soft paste, the decoration bestowed upon it, slight though it be, seems to sink into the surface, and to become incorporated with the paste. The glaze is excellent and the potting skilfully carried out. It is a real pleasure to handle these charming little toilet pots. When marked they bear the initials of the proprietor, D. V., scratched in the paste. Upon some specimens one can detect the faint impression of a coronet and also a numeral. The words " de Villeroy " inscribed in the paste have been reported as occurring upon a white group which was in the Baron Davillier's collection.

Mr. Fitz-Henry's collection in the Victoria and Albert Museum contains many beautiful specimens, and he also bequeathed a smaller collection to the Art Gallery at Glasgow.

Bourg-la-Reine. The Ménecy works were removed to Bourg-la-Reine in 1773, and the mark was changed from D. V. to B. R. The management appear to have continued the traditions of their former work for a short time only, and to have developed later on into an industrial concern, producing ordinary articles of commerce.

Vincennes. This factory was until its incorporation with that of Royal Sèvres the most important producer of fine soft-paste porcelain. It was started by two brothers named Dubois, who brought from Chantilly the secrets of the manufacture, and under a director named Charles Adam, who received important royal concessions and privileges, was developed into a prosperous concern. The Royal cypher, the reversed " L," was used as a mark, and the years 1753, '54, '55 were denoted by the insertion of the first three letters of the alphabet between the L's—*a* for 1753, *b* for 1754, and *c* for 1755. In 1756 the works were removed to Sèvres, and the factory was merged into the Royal works. Good specimens of Vincennes are classed and catalogued with Sèvres. The chapter on Sèvres will give some information as to this amalgamation.

As regards the peculiarities of old Vincennes porcelain, these are, first, the soft paste of high quality, and secondly, the simplicity and at the same time the richness of the decoration. One does not find as a rule subjects or figure work, but a lustrous blue known as *bleu de Vincennes*, put on with a brush, and therefore showing some irregularities of shade—

EARLY VINCENNES SOFT-PASTE PORCELAIN (COLOURED).

From the FitzHenry Bequest, Victoria and Albert Museum.

an irregularity which later on was corrected in the Sèvres factory by the process of colouring by means of a powder which fused in the kiln. The rather "streaky" or cloudy appearance of the beautiful Vincennes blue is very attractive to collectors, and the decoration in gold of exotic birds which one finds in combination with this is a triumph of ceramic decoration. Good specimens made between 1745 and 1756 are very highly prized. After this soft-paste period which we have just noticed, hard-paste porcelain was made at Vincennes by Pierre Hanong, the well-known Strasbourg potter, but it was an entirely distinct undertaking.

Sceaux Penthièvre. This was quite a small factory established about 1750, and the products are similar in every respect to those of Ménecy. The mark, an anchor, is the sign of the Duc de Penthièvre, who was Lord High Admiral and the patron of the factory.

Crépy-en-Valois. This was another small factory of soft-paste porcelain. Until MM. de Charvagnac et Grollier published the *Histoire des Manufactures Françaises de Porcelaine* we knew nothing of its existence. They discovered some specimens marked with C. P. and with the word Crépy incised in the paste, and upon searching the archives of Paris found the records of a small factory established in 1762 at Crépy-en-Valois by a potter from Ménecy. Many unmarked specimens have been doubtless attributed to Ménecy, the productions of which they so much resemble. The works ceased about 1770.

St. Amand-les-Eaux. Some moderately successful efforts at soft-paste porcelain by Fauquez in 1771 are recorded by some authorities, but the writer has never seen a specimen which he could confidently identify. It is said to be similar but inferior to Sèvres. This place is well known for some fine faience.

Soft Paste English Factories. In addition to these Italian and French ceramic factories which we have been considering, there must be added to the list of soft-paste producers several of our own English china factories, such as Chelsea, Bow (for part of its history), Derby, Chelsea-Derby, Nantgarw, Swansea, Coalport, and, later, Spode, afterwards Copelands and Mintons. The reader will find some notes about these factories and their productions in a chapter entitled "A Group of English Factories."

The paste of the old Worcester porcelain differs from all of these; it belongs to the soft-paste class, but by the use of steatite or soap rock in its composition has a peculiar appearance, shared by the kindred factories of Salopian and Caughley. The great merit of the fine old Worcester of the Dr. Wall period is in its brilliant decoration, and the following chapter is specially devoted to this important factory.

Although these belong to the soft-paste class as distinct from that of hard paste, the material or body of the paste differs from the old French soft paste, such as the Vincennes and Sèvres of the best time, and also of Ménecy and those other kindred factories already noticed. Perhaps the nearest approach to this French soft paste is the best kind of Mintons, in which by a plentiful supply of ground bones the managers of Mintons managed to produce a paste somewhat similar to that of Sèvres.

Imitations

With the exception of the English factories, the imitations and reproductions of which have received some notice in the chapters specially devoted to them, the old French and the still rarer Italian soft-paste factories are comparatively free from the forger's activities. A notable exception may be taken with regard to Capo di Monte, and the amateur may well be cautioned as to these. Many years after the old works at Capo di Monte ceased, what remained of the old factory with the models and moulds were purchased by the Marquis Ginori, and reproductions of the old tea and coffee services, with mythological subjects in relief, the cups having handles of twisted twigs, were made at his factory near Florence in great quantities; vases, tankards, caskets, and a few figures were also made. These are tasteful and decorative, but differ materially from the work of the old Capo di Monte factory. If a fine old specimen is compared with one of the Ginori reproductions the inferiority of the latter will be apparent; and if a close examination be made with a magnifying glass it will be noticed that the colouring of the figures in relief on the old was produced by stippling, that is, the flesh tints were produced by tiny dots of colour, whereas in the repro-

ductions these colourings have been applied with the brush. The general effect is also more " waxy " than the original.

Ginori's work generally bears the mark of the letter N surmounted by a coronet, usually in blue, but sometimes scratched in the paste. Ginori has also produced some excellent majolica in vases of bold design and effective decoration, and some of his copies of the old Gubbio majolica are quite good. The manufactory is still carried on by his successor, Ricardo Ginori.

Quite apart from this work of Ginori, there are numerous French and German imitations which should be scrupulously avoided. They usually take the form of tankards, a favourite decoration of which is a Bacchanalian subject in rather high relief, or of caskets of different shapes and sizes, also decorated in coloured relief. The modelling is coarse, the colouring crude, and they are altogether quite undesirable. Besides the N and coronet, many of these productions bear a mark of a gold leaf.

The interesting and charming productions of the Italian and French soft-paste factories described in this chapter are not sufficiently showy to create a large demand, and therefore it has not been worth while to imitate them. Examples are difficult to find, but they will well repay the collector's pains, and as at present their merits are not fully appreciated, they can occasionally be picked up at moderate prices.

The collector is advised to take every opportunity of examining genuine specimens of these charming productions of the soft-paste factories. Those in the Fitz-Henry bequest in the Victoria and Albert Museum are excellent representations of the best periods and quality.

CHAPTER IV

HARD-PASTE CONTINENTAL PORCELAIN

THE importance of Chinese and of Meissen porcelain which belong to the hard-paste division demands separate chapters. Without going over the ground covered by my *Pottery and Porcelain*, in which there is a complete list of all ceramic factories, with some account of their histories, a few notes on the chief hard-paste factories and their imitations may be of service. It is very important that the young collector should learn to distinguish between the different compositions of paste, and I trust that these notes may help him to do so.

There is a sufficient similarity in the production of several German factories to include them in one group, which comprises Frankenthal or Carl Theodore, Ludwigsburg, Höchst (Mayence), Anspach (Bavaria), Nymphenburg (Bavaria), Berlin, Fulda and several minor producers, and to these may be added those of the Thuringian district, of which the following is a fairly complete list: Limbach, Volkstedt, Kloster-Veilsdorf, Gotha, Wallendorf, Gera, Ilmenau, Grosbreitenbach and Rauenstein.

With regard to these latter, it is only since the publication (in 1909) of an important work by MM. Graul and Kurzwelly, entitled *Alt Thuringer Porzellan*, that we have any definite information about them or their history. An enterprising potter named Gotthelf Greiner was the leading spirit in the establishment of nearly all these factories, and their history is very similar. Obtaining financial support from various sources, he produced groups, figures and services of considerable merit, but was unable to carry on the more artistic branch with commercial success. The factories gradually became extinct, or were developed upon business lines, and instead of

PAIR OF FRANKENTHAL PORCELAIN FIGURES OF PEASANTS.

PAIR OF THURINGIAN PORCELAIN FIGURES OF SOLDIERS IN EIGHTEENTH CENTURY COSTUME.

From photos supplied by Mr. Albert Amor.

making artistic work at a loss produced great quantities of ordinary domestic ware at a profit. From the collector's point of view, we are not concerned with these latter ; but many of the groups, figures, inkstands and services made during the artistic period are of much interest. Upon some specimens the marks assist identification, but the majority are unmarked, and in the absence of special information it is very difficult to make correct attributions.

When I was editing *Chaffers* and my *Pottery* for their last editions I found in the reference library of the Victoria and Albert Museum the work I have referred to above. It is a large folio volume, fully illustrated, and published by order of the German Government, and it contains the photographs of many groups and figures which I had met with frequently, but without being able to say with certainty what was their origin. In this German book they are classified as being the work of the different Thuringian factories of which I have given a list.

Some imitations of the work of these old factories have been put on the market during the past twenty years by a manufacturer named Greiner, great-grandson of the original Gotthelf. He has used the hayfork mark singly and two forks crossed, but his work is of very indifferent quality.

Frankenthal. The most important of the group of hard-paste German factories in my list is that of Frankenthal, generally known as Carl Theodore, the name of the Elector Palatinate, whose monogram was adopted as the fabrique mark. This factory was established by Paul Hanong, a renowned potter of Strasbourg, and was carried on after his death by his son, Joseph Adam Hanong, whose monogram, sometimes in conjunction with a lion rampant (the crest of the Palatinate), is found on specimens, and is considered a rarer mark than the monogram C. T.

Groups and figures of Frankenthal are as a rule very skilfully modelled and tastefully coloured, the life-like attitude of dancing figures being particularly graceful. Within the last few years the prices of such figures and groups have risen enormously. Groups of three or four figures, such as one finds representing ladies and gentlemen in Court costume, figures of lovers, dancers, or peasants and soldiers, now

realise more than ten times the prices of fifteen and twenty years ago.

It is not too much to say that such genuine Frankenthal specimens hold premier rank among continental figure porcelain work. The colouring is not so striking as found in the Kändler period of Meissen, but it is much more delicate, and the modelling is more spirited and graceful.

Vases, tea, coffee, and dinner services, painted in flower subjects and also in figures and landscapes, were made in considerable quantities, but these have never attracted the wealthy collector to the same extent as the groups and figures. The paste of Frankenthal has a greyish tinge in contrast to the pure white of old Meissen.

Collectors must be on their guard against a quantity of groups and figures made at Nymphenburg within the last few years. The government of Bavaria having the legal right to use the old mark, inasmuch as the old factory was a State property, have allowed the old mark (C. T. under a crown) to be placed upon these modern Nymphenburg productions. This is wrong and very misleading. The difference in quality of modelling, finish and decoration is apparent to a careful observer, but the deception is a trap for the unwary.

Ludwigsburg or Kronenburg. This old Würtemberg factory was one of those founded by Ringler in 1758. The groups and figures, especially some spirited models of animals, are clever. The colour of the paste is very similar to that of Frankenthal, but the work generally is less dainty both as to modelling and colouring.

Vases and table services are similar to those of Frankenthal, but some small *tête-a-tête* sets decorated in a rich royal blue ground and having medallions of portraits either painted *en grisaille*, or in a beautiful pink colour, are peculiar to Ludwigsburg. The prices of good Ludwigsburg have not soared so high as those of Frankenthal, but they are much higher than those realised some ten years ago.

Anspach, Fulda, Nymphenburg. The productions of these factories are all similar; indeed, without a distinguishing fabrique mark specimens are liable to be confused, and correct attribution is difficult. *Anspach* produced chiefly table services. *Fulda* made some clever groups and figures as well as

services; figures are rare, and marked specimens always command good prices. The mark, a "cross," should not be mistaken, as it has sometimes been, for the Bristol mark. The paste and the treatment of the figure both as to modelling and decoration are quite different.

Nymphenburg. I have already alluded to the reproduction of Frankenthal groups by the modern Nymphenburg factory, but the old Nymphenburg was one of the German factories conducted by Ringler, and it achieved considerable success.

Some of the groups and figures rival in delicacy the Frankenthal work, and the table services are carefully finished. The mark—or rather the most usual mark, an impressed shield—is liable to be overlooked on account of its being small, colourless and impressed in the paste.

Imitations

The misleading reproductions of Frankenthal porcelain and of the Thuringian factories by Greiner's descendants have been already mentioned. The earlier Höchst groups and figures have been imitated in pottery by a potter named Reiss, and some of his productions are marked with a D in addition to the six-spoked wheel. These figures generally have heads rather large in proportion to their bodies, but the colouring is good.

Since the finer and earlier examples of Höchst porcelain have come into so much favour, imitations with forged marks have appeared in the market, but they are coarse compared with the originals. A very beautiful pink colour is one of the characteristics of the colouring of old Höchst, and this is lacking in its imitations.

CHAPTER V

CHINESE PORCELAIN AND ITS IMITATIONS

Among collectors of old porcelain the palm of merit must, without question, be accorded to the connoisseur of Chinese ceramic productions. In the first place, Chinese porcelain is the *fons et origo* of all the porcelain factories of the world. The European factories were the direct result of the aim and ambition of kings and potentates to discover the secret which the Celestial had proved and worked for centuries before Western civilisation adopted some of his methods, and nearly all the earlier specimens of the European *fabriques* are more or less copies of Oriental design and decoration. There is infinitely more variety in the many classes and qualities of Chinese porcelain, in the diverse periods and the styles of its decorative treatment, than in any other branch of this interesting subject. A fairly large house may contain a representative collection of Sèvres, of Dresden, or indeed of the different continental *fabriques*, or a similar gathering of examples of our English factories—Chelsea, Derby, Worcester, Bow, and others—but nothing less than a museum of generous proportions can hold a good display of a representative collection of all the different types and classes of Chinese porcelain.

We have in our Victoria and Albert Museum (the Salting bequest) many rare and beautiful examples, and in the general museum collection there are many good pieces; but I suppose the most complete catalogue of Chinese ceramics is that of the Garland collection, in the Metropolitan Museum of New York. By the way, it is not generally known how narrowly the American people escaped the loss of this valuable property. Mr. Garland had lent his treasures to the museum, and by his will bequeathed them to the nation at his death.

In making a fresh will at a later date he entirely forgot to mention his collection on loan at the museum, and therefore when he died his executors had no option but to realise its value. A well-known firm of art-dealers immediately saw their opportunity, purchased it for a large sum, and then approached some of their wealthy American clients to invite a subscription among them to prevent its being sent to Europe. The suggestion met with a ready and generous response, the collection was repurchased from them, and remains a national possession. The Imperial Museum of Berlin can also boast of one of the finest collections of Chinese porcelain.

The factories where the different kinds of porcelain are made in China are many, and the writer has no specific knowledge of them—that is, in the way that we know the towns and districts in France or England where the different factories are or were situated. We know that in the pottery district of King-te-chin there are thousands of furnaces and numerous factories ; but the collector has been taught to classify Chinese porcelain by the names of successive dynasties during whose reigns important developments occurred, or to some extent by the names of " families " suggested by the predominant colourings which prevailed during certain periods. These are given in their chronological order, although, through overlapping, they are to some extent contemporary, with the exception of the *famille rose*, which did not commence until the beginning of the Yung-chêng dynasty. This form of nomenclature was adopted by the French connoisseur, who wrote and spoke of the *famille noire*, *famille verte*, *famille jaune*, and, lastly, *famille rose*. The chief dynasties with which we are concerned are the following :

Sung - - - -	960-1279	
Yuen - - - -	1280-1367	
Ming - - - -	1368-1634	
T'sing - - - -	1662-1722	(generally known as the K'ang-hsi period)
Yung-chêng - - -	1723-1735	
Ch'ien-lung - - -	1736-1795	

From the middle of the T'sing dynasty a decline, more pronounced after the Ch'ien-lung period, set in, and with increased manufacture for export to Europe, chiefly England,

Spain, Portugal, and Holland, commercialism gradually prevailed over art.

Pottery produced before the Sung dynastic period may be regarded as non-existent, or of doubtful authenticity. Some specimens labelled as such in museums are of interest from an archæological point of view rather than that of the collector. Our British Museum contains a few interesting specimens. Some very early Celadon and Crackle belong to the Sung and the Yuen periods.

Ming Dynasty, 1368-1634. The interest of the collector may be generally said to commence with Ming, and authentic examples, though rare and valuable, are obtainable. This period of nearly three hundred years may be again subdivided into times which are known to have been responsible for certain specialities. For instance, the beautiful white porcelain known by its French name of *blanc de chine*, having for decoration incised or engraved ornamentation, is supposed to have been produced during the reign of Yung-lo, 1403-24. Sometimes the surface of cups and saucers of *blanc de chine* is made to represent shagreen, or shark's skin, by a number of tiny points raised above the surface. The French call this *cuir de poule*, or chicken skin. Sprigs of the tea plant and other foliage were also modelled in relief, and some of the choicest little specimen cups of an oval form, called sacrificial cups, mounted in gold, are of this character.

The best "blue and white" painted in underglaze blue of the Ming time was that made during the reign of Hsüan-te, 1426-35, a period also noted for the production of a red colour varying from dull maroon to a vivid blood-red. Coloured designs and the decoration effected by enamels and glazes flourished during the reign of Hung-chih, 1488-1505, a period also famed for the production of a pale transparent yellow colour. Blue and white was a speciality of the next reign; that of Chia-ching, 1522-66; of Lung-ching, 1567-72; and of Wan-li, 1573-1619.

The study of Ming, therefore, with its many subdivisions, affords good opportunities for the serious collector. The prevailing colours of the Ming period are greens, browns, and yellow, and occasionally one finds the beautiful turquoise glaze, which became of more frequent occurrence in the

succeeding dynasty. In the Victoria and Albert Museum one finds some crude figures of Buddhist deities and Taoist immortals, also the flower and foliage of the lotus plant. The trunks of trees, often distorted into quaint devices, are favourite ornaments.

Kwan-yin, the Queen of Heaven, the hearer of prayers, with a figure on each side of her, in the act of praying and making an offering, is a favourite figure. She is generally seated wearing a handsomely decorated robe, while the face, neck, and hands are in the unglazed putty-coloured clay or *biscuit*. Some of these divinities of the Ming period are standing or seated upon decorated pedestals with panels formed of joo-e heads (an elaborated quatrefoil).

The so-called kylins are also a favourite ornament of this period. I believe that the correctly named fabulous animal is very rare, and has a deer-shaped body; but those more generally recognised as kylins are really the dogs of Fo, and are found in pairs seated on square pedestals and covered with a brilliant green enamel and decorated with yellow, aubergine, and black. They are quaint little beasts with open mouths, prominent eyeballs, and claws and tails; one generally holds the sacred ball. The one with its foot on a ball is the male. The female has its young at her side.

The Fêng-hwang, or phœnix, the ho-ho bird, and the dragon are also to be found represented in Ming pottery and porcelain. With these figure subjects, where the material is so thick, one cannot differentiate between pottery and porcelain, as translucency cannot be observed.

The representation of plants and fruits had also an allegorical as well as decorative *motif*. Thus the bamboo is symbolical of longevity, the pomegranate of fecundity, while the peach stood for longevity, and is also an emblem of marriage.

The Chinese language, being monosyllabic, is probably a reason for the extraordinary development of symbolism in their art. Just as some of the trees and fruits mentioned above are emblematical, so are such animals as the deer, the fox, and tortoise. The blooms of the azalea, jasmine, cockscomb, convolvulus, camellia, the fungus, lotus, poppy, rose, magnolia, oleander, and tobacco-plant, are all employed by the Chinese ceramic artist to decorate the porcelain, and at the same time

to represent a thought, an ideal, or to convey a wish. Several of the animals and flowers mentioned above do not appear until after the Ming dynasty had passed, but they are given as a general indication of the widely spread and diverse character of the allegorical decoration of Chinese porcelain.

Cobalt blue is said to have been discovered in the tenth century, but was not used in the decoration of porcelain until after the turn of the fourteenth century. Personally, the writer has never seen any specimens which he could place earlier than the fifteenth century. A blue and white bowl in the Salting Collection is ascribed to Hsüan-te, 1426-35.

There is at Hardwick Hall a fine blue and white ewer of the Wan-li period, mounted in silver, bearing the English hall-mark of Elizabeth's reign, and several other examples are known which have similar date guarantees in their mountings. This period also produced pieces with enamelled decoration combined with underglaze blue.

T'sing Dynasty, 1662-1722, *generally called the K'ang-hsi Period.* K'ang-hsi, the first emperor of the T'sing dynasty, reigned for the long period of sixty-one years, and it was during this epoch of porcelain-making, generally termed by collectors the K'ang-hsi period (pronounced Kang-he), that the production of porcelain in China reached its highest point. Nothing can be more beautiful in ceramic art than the best productions of this important period, but there was some falling-off during the latter half of the dynasty. The scheme of ornamentation of vases in sets of three jars or vases with covers and two beakers, forming a set of five, was to divide the surface into panels of diverse size and shape, which were filled in with paintings of figure subjects, emblems, or foilage. The decorative variety of this time, and the beautiful and well-harmonised colourings defy description. Rocky lake scenes, figures and emblems representing "the hundred antiques," the sacred symbols of Buddha, carp rising from cataracts, a full moon hidden among clouds, all kinds of ceremonial processions, figures of mandarins and officials in various attitudes and performing all kinds of functions are among the great variety of subjects. Sometimes the miniature landscape work executed in small panels on the borders of plates, on the necks of vases, or in parts of some of the old cisterns of this period, is a study

OLD CHINESE PORCELAIN.

Four-sided vase, K'ang-hsi period.
Famille noire; body of vase decorated in enamel colours on a black ground, the foot and neck on a light green ground.

Jar and cover,
eighteenth century polychrome decoration.

Beaker, Ming period.
Painted in enamel colours with historical scene.

These three specimens are in the Victoria and Albert Museum.

in miniature painting of details, which are fascinating in their variety.

To this period also belongs the production of those self-coloured vases and bottles which are not only treasured for their own merit as ceramic specimens, but are so valuable for decorative effect. The chemists employed in the factories displayed consummate skill in the preparation of those metallic oxides from which were produced such a variety of tints as one finds in a representative collection—a rich deep maroon red or *sang de bœuf*, a lighter red, a coral, a coffee brown, green of many hues and shades, bronze, yellow, violet, blues of different shades, including a beautiful turquoise, and other colours, to which somewhat fancy names have been given, such as " crushed strawberry," " pigeon's blood," *clair de lune*, or peach bloom, " tiger skin," " iron rust," and others.

The famous splashed colours, known by the French term *flambé*, are very beautiful, and were produced by dexterous manipulation of the furnace with graduated degrees of heat in the kilns, so that the ceramist could imitate the colours of jade in its many varieties, also agates and fruits such as the peach and the pomegranate. In the production of this ware the colour used was mixed with the glaze and applied to the piece *en biscuit*. One must not omit to mention that this self-coloured and splashed decoration, although perfected during the period under consideration, was reintroduced during the subsequent dynasties. Its manufacture is still carried on extensively, and is one of the kinds of reproduction which the inexperienced amateur must guard against. For the purpose of decorative effect, some of these modern self-coloured vases are excellent, and they can be purchased for such trifling sums as render them accessible ; but from the collector's point of view they must be rejected in favour of the genuine old specimens. These latter will be found to be carefully and skilfully potted ; the colourings are more brilliant, and if the hand is passed over the surface a smoothness and softness of glaze will be apparent, which is missing in the modern article. Like so many other distinctions between old and new good and medium or bad, when two or three really fine old pieces occupy their appointed places in the collector's cabinet, and a stranger of the " baser sort " is introduced into their

company, the difference, if not immediately apparent, will become more and more obvious as one observes the niceties and peculiarities which distinguish the " gentleman " from the " parvenu."

In addition to the " blue and white " and the decoration by enamelling in various colours, there are some varieties of K'ang-hsi which deserve description. The *famille verte*, or, as it used to be called, " old green enamel," is so named on account of the prevalence of green in its decoration. This is relieved by the brown colour of the trunks of trees, and by the Indian red used in the petals of flowers ; the faces, features, and limbs of figures are also delineated in ordinary flesh-tints. But the prevalent colour is green, generally shaded with dark brown and yellow, and having black lines and occasional patches of gold. Then another " family," still more rare, is that called *famille noire*, in which the ground colour of the specimens is a lustrous black with a peculiar greenish glaze. The ornamentation generally is either that of the prunus or wild plum, often miscalled " hawthorn," or powerfully drawn foliage of the *famille verte* character, which on the black ground is very effective. A famous vase of *famille noire* can be seen in the Salting bequest, and has been valued by experts at as large a sum as from £15,000 to £20,000. The illustration given is of a good specimen.

The kind of decoration to which the term *famille jaune* has been given is a combination of green and yellow. Indeed, many collectors are inclined to classify pieces of this character with the *famille verte* to which it is similar, but for the more dominant participation of the yellow with green in the decoration. Occasionally one finds specimens in which black and a peculiar colour known as aubergine are employed. This aubergine is a pigment said to be obtained from the egg-plant, and is composed of a variety of shades varying from rich dark brown to purple.

Another speciality of this period is the kind of decoration known as " powder blue." This peculiar but beautiful ground colour is produced by spraying the surface with the colour, so that it presents a minutely speckled appearance, and this ground colour is relieved by panels of various shapes, having a white ground, upon which is painted either a floral or figure

design in blue, or a decoration in the *famille verte* manner already noticed. Specimens such as vases with this powdered blue ground colour, and the green enamel panels, are very beautiful, and deservedly very valuable. A pair of vases of this description, 19 inches high, realised £756 in the Huth sale some years ago, and this price would probably be doubled at the present time.

Yung-Chêng Dynasty, 1723-35. It is not until the following short dynasty, that of Yung-chêng, 1723-35, and the longer and more important one which succeeded it, Ch'ien-lung, 1736-95, that a beautiful colour derived from gold, known as rose, which varied in tint from pink to crimson, was introduced, and on account of its becoming the prevalent tint in the scheme of decoration, the name of *famille rose* was adopted by collectors. To the Yung-chêng period have been assigned the beautiful plates, and also very occasionally cups and saucers, bowls, etc., known as " ruby-backed." These are of eggshell thickness, and called therefore " eggshell " china, and have a deep crimson pink colour on the outside—that is, the underside—of the borders of the plates, which are generally rather deep, like a soup plate. The decoration of the inside surface of these plates is very delicate, carefully drawn, and beautifully finished, sometimes with figures and groups of figures in various attitudes and occupations, such as a tea-party, or some national game, while the borders are of an intricate design, in which birds, butterflies, and flowers are charmingly intermingled. These ruby-backed eggshell plates, when undoubtedly genuine, command high prices, £50, £60, or £100 being realised at auctions for good and perfect specimens, and as much as £300 to £400 for such an exceptionally fine one as was sold some years ago in the Louis Huth sale.

Some other remarkably fine pieces of this ruby-backed eggshell in the Huth Collection realised still higher prices. A plate, which was considered the gem of his collection, was decorated in the centre with a group of ladies and children, vases, utensils, etc., and with seven borders of various diapers. It was known as the " plate with seven borders," and realised the large sum of £280. A pair of saucer dishes, with cocks in enamel colour, and beautiful borders, in which pale green marbling and delicately painted flowers were charmingly

rendered, brought £400. These prices would be much higher if such pieces were offered in these days. There is an illustration of two eggshell plates.

They have been imitated by M. Samson of Paris, but his fabrications ought not to deceive an experienced collector. The paste of Samson's " eggshell " is thin, but vitreous and shiny, displaying to an experienced eye a poverty of quality, while the ruby colour is apparently more superficial and glossy, and the detail of the drawing of figures, birds, insects, and foliage inferior. The real ruby-backed eggshell has a paste the appearance of which is really not unlike eggshell itself, the ruby colour underneath the rims of the plate is opaque in appearance, with just an eggshell gloss, and, as I have already observed, the drawing of the decorated surface of the plate is the work of miniature artists of great skill, who have paid marked attention to minute detail.

Ch'ien-lung Dynasty, 1736-95. During the Ch'ien-lung (pronounced Keen-lung) period considerable progress appears to have been made in the technicalities of manufacture, when glazes were improved and perfected.

The peony blossom forms a characteristic feature in the floral enrichment of plates and dishes ; in the Chinese language of flowers it symbolises Spring. The chrysanthemum, conventionalised as an ornament, and also more or less *au naturel*, is in constant use, as are also the tobacco leaf, the tea plant, lotus, and many other beautiful presentations of Chinese horticulture ; while the infinite variety of figure subjects, processions, functions, legends, poems, introductions of Buddhist and Taoist emblems, and all kinds of allegories, many of which it is difficult to understand or interpret, simply beggars cataloguing or description. The representation of animals and of buildings being drawn without any attention to perspective, gives the Oriental porcelain a quaint archaic appearance peculiar to the East, but the extreme care and attention to detail, combined with its brilliant and varied colouring, illustrate a scheme of beauty and decorative effect that is found in no other product of industrial art.

To this Ch'ien-lung period belongs the class of Chinese porcelain known as " Mandarin." One reads such descriptions in Christie's catalogues as a pair of " Mandarin " vases,

CHINESE PORCELAIN.

Three Jars of "Blue and White," Ch'ien-Lung period.
Reproduced from *The Connoisseur.*

Two Plates of Egg-shell Porcelain, Yung-Chêng period.
The fronts decorated in enamel colours, the backs with ruby colour; commonly known as "ruby-backed" china. (Described on page 37.)

Reproduced from *The Connoisseur.*

which really means that the decoration consists of figure subjects, which as a rule represent some ceremony or function in which Chinese officials take part. It is quite probable that when the old Dutch East India Company, which was the predecessor of our own English Company, imported Chinese porcelain into Holland, the purchasers of the time demanded a kind of decoration which represented the manners and customs of the Chinese, and therefore what is known as "Mandarin" china was made for export rather than for home consumption. The best and most valuable of this description of porcelain is that known as "thick eggshell," and a variety which has a groundwork of little dots, coloured turquoise green in relief from the surface, and having the panels of the kind of figure subjects already noticed, is to my mind the most effective decoration of this description.

While we are on the subject of porcelain made for export to Europe, mention should be made of the "armorial" services, which were made in great quantities during the time of our own East India Company. Well-to-do families sent out drawings of their crests and coats of arms on vellum, and these were copied in the Chinese porcelain factories. The great mistake of ascribing so much of this armorial Oriental china to Lowestoft has been fully dealt with in my *Pottery and Porcelain*, and need not be enlarged upon here. There are specimens extant which prove that "armorial" china was imported into Europe during the K'ang-hsi period, and a plate with this kind of decoration is in the British Museum, which bears the date 1702.

Another kind of decorative treatment has been termed "Jesuit" china. It generally comprises copies of religious subjects taken from prints and drawings of a Roman Catholic character, and therefore could only have been produced for Europeans. The decoration is generally etched in black ink with the faces of figures in flesh colour.

There are many other curious examples of copies of European prints and drawings to be found; a specimen or two in a collection is of some interest, but they by no means represent the best of the Chinese potter's efforts.

The subject of old Chinese porcelain is so large and so intricate that within the compass of a single chapter it is impossible

to attempt more than a slight sketch of the different features and peculiarities of the many classes of ware which claim the collector's attention. Perhaps this glance at its chief characteristics will stimulate the reader who is interested, to pursue the study by reading some of the many manuals on the subject. There is an excellent account of the industry written by Mr. R. L. Hobson, included in my last edition of Chaffers' *Marks and Monograms,* which will give the amateur a great deal of valuable information, and if a visit to France be convenient, the museum of Limoges should be consulted for the famous Gasnault and Jacquemart Collections.

Reproductions and Imitations

These are of various kinds and of different countries, and some remarks upon them have already been made. The Chinese potters themselves reproduce in differing degrees of quality their earlier specimens, and owing to the family rule in China that a son should almost invariably follow the calling of his father, potting and painting on porcelain have continued for centuries without drastic change, the models of one generation being copied by the succeeding one, the chief inspiration for improvement coming from the directors of the Imperial factories, and, as in the case of K'ang-hsi and Ch'ien-lung, owing its initiative to the emperor. The industry, therefore, has been one of gradual development during many centuries, and reproduction has followed reproduction.

The great factories of King-te-chin turn out enormous quantities of such reproductions, which are imported into this country, and command a ready sale as decorative items, and they vary in quality from the vase to be purchased for a few shillings to the more carefully potted and finished work of art. At the International Exhibition held in Brussels in 1910, when I was engaged in making awards to the different ceramic exhibits, I was struck by the beauty of specimens which reproduced the old *famille verte,* or green enamel, the *famille rose,* and other periods of highly valued Chinese porcelain. Some of the eggshell pieces, especially some " lanterns," were exquisitely potted and finished, and when time has toned down a somewhat exuberant glaze, and if the environment

of a piece is such as to assist the deception, a collector off his guard may be easily taken in.

Besides these Chinese reproductions of earlier wares, there has been for some fifty or sixty years the constant supply to the market of the arch-imitator, M. Samson of Paris. His work ought to be more readily detected than it is, for one constantly comes across imitations of fine pieces in collections which one would expect to be proof against his deceptions.

The cleverest imitations of fine Chinese enamelled porcelain are some Hungarian imitations, although I do not know where the factory is situated. Some years ago I remember a pair of vases, standing about 5 feet high, decorated over the entire surface with the colouring of enamel painting peculiar to the best period of the Ch'ien-lung dynasty, which had a curious history. When I first met them they had been sold to a wealthy collector for about £800, which was approximately £200 or so less than their value as genuine vases of the period represented. I examined them and pronounced them to be of Hungarian manufacture, and the dealer who had sold them agreed to their return. Some years afterwards I noticed them in a sale-room in Leicester Square, and ascertained that they were sold for £50. Some German imitations have also appeared from time to time in sales and in dealers' shops, but they are coarse and ill-finished.

During the early part of the nineteenth century Mason, a well-known Staffordshire potter, made imitations of old Chinese ware, and there was a curious advertisement published by him inviting connoisseurs to purchase his productions instead of spending their money on Chinese importations. Some of Mason's "oriental" is of interest, but it should not deceive a collector of experience.

The paste of all Chinese porcelain is hard, much harder than any European porcelain, but it varies in colour and density. Sometimes the colour is almost pure white, but generally there is a very slight tinge of grey or blue. The glaze on some of the pieces is soft and opaque-looking, so that one hears collectors and dealers speak of "soft paste" oriental. It is a point upon which experts differ, the writer's opinion being that there is really no true "soft paste" oriental; only the

softer and more creamy surface to some extent warrants the use of the term "soft paste."

In the majority of specimens of Chinese porcelain an outer rim on the base of vase, plate, or cup and saucer may be noticed which is unglazed, and this will invariably be found on examination to be as hard as a stone, and is indeed of stony appearance, and would resist the attack of an ordinary file: this demonstrates the extreme hardness of the paste.

In a previous chapter I have ventured to advise the inexperienced amateur to make his first purchases from no one but a dealer of sound reputation, and to take advice from him regarding any purchases made at auctions. There is so much variety of paste as regards tints and density, and also of glazes, that it seems a hopeless task to give descriptions which can be intelligible to an amateur as to distinct signs by which he can discriminate between the genuine and the imitation. It is the *tout ensemble* which really counts. The later productions of the famous "black ground," or *famille noire* specimens, are, for instance, of hard paste like the original, but the peculiar green over-glaze and lustre are missing, and such pieces are comparatively worthless.

Really fine old Chinese porcelain will be to an intelligent student its own protection, for however clever the imitation, I will defy it to maintain its position for long in the same cabinet as genuine examples of Ming, K'ang-hsi, or Ch'ien-lung. Details may be more or less accurately copied, scratches may be filled in with dirt, and the glossiness of the glaze reduced and subdued by rubbing down with pumice powder, and the story of the vendor as to the source from which the specimen has come may be a fairy-tale of high order, but place the false near the true, and as the days pass the truth of the analogy in the old fable of the jackdaw and the peacocks will be established.

In estimating a "blue and white" specimen two or three hints may be given. In the K'ang-hsi period where the Lange-Lysen, or Long Eliza figures, as they have been called, are found on vases and cups and saucers, the blue pigment is put on with a wash, and is broader and freer in treatment than that which is found in the Ch'ien-lung period, in which there

are finer lines and better drawing. A really excellent piece of " blue and white " should possess the following points :

1. The material of the paste or body should be so fine as to give a perfect surface, and the colour should be a brilliant white, covered with a good glaze.
2. The cobalt blues which form its decoration should be well modulated and graduated, and the drawing and painting of the best quality.
3. The shape of the piece, vase or bottle should be desirable.

These remarks apply to the kind of " blue and white " which is designated by auctioneers " Nankin," probably because that was the principal port from which it was shipped. There is a " blue and white " of another kind, in which the blue, sometimes " marbled," forms the ground colour and the prunus blossom the decoration. A remarkably fine specimen of this description was sold in the Huth sale for 5,000 guineas.

Redecorated Chinese Porcelain

There are two distinct varieties of redecorated Chinese porcelain. The kind we more often find has been termed " clobbered " china, and is really the " improvement " and " enrichment " of ordinary " blue and white," according to the taste which prevailed some sixty or seventy years ago. I have been told that when Sir Robert Peel placed a duty upon imported porcelain he allowed the " blue and white " to come into this country either free of duty or on much easier terms than the ordinary polychromatic decorated varieties. This latter therefore, became of increased value, and the " blue and white " was brought over and covered with flowers and dragons in reds, yellows, greens, and occasionally a little gold. If these pieces are carefully examined, portions of the original blue decoration can be traced through the intervals of the clobbering. The writer's father remembered this work being done during his time, and some of it was the work of a man named Unsworth, who carried on business in Hanway Yard.

The other variety of redecorated china is that which was imported " white " into Holland or England, and then coloured

and refired. Figures of animals such as rabbits, fabulous creatures such as kylins, dogs of Fo, queer birds such as sacred hawks, storks, and others, were the most generally accepted subjects for this treatment. Any one accustomed to true Chinese decorative effects will be able to detect the "foreign" element in these recoloured specimens.

Marks

The marks on Chinese porcelain are of great interest, and constitute a study in themselves, but as a means of identifying the specimens bearing such marks as would indicate any particular dynasty, they are unreliable. The Chinese themselves, in copying older models, have also copied the marks, and other imitators have aggravated their misdemeanours by adding the copy of an original mark. Therefore only when the example is unmistakably genuine in every other respect should the mark be considered as confirmatory evidence. Most collectors of old Chinese porcelain are indifferent as to their specimens being marked when, as the old dealer's saying goes, "it is marked all over."

CHAPTER VI

IMITATIONS AND REPRODUCTIONS OF SÈVRES PORCELAIN

As one object of this book is to help the amateur to avoid the disappointment of buying specimens which are not genuine, I propose to commence by giving some information about the different kinds of imitations, reproductions, and forgeries of Sèvres china, and to include a few hints which I trust may be helpful to the inexperienced.

Real Sèvres porcelain—that which was made *and decorated* at the royal manufactory which had its beginning at Vincennes about 1750, and was transferred in 1756 to Sèvres as a royal manufactory under the personal patronage of Louis XV.—is the most valuable of the china collector's treasures, and naturally, on account of the great value of fine specimens, offers the greatest temptation to the maker of imitations.

Baldock Sèvres. This is the term by which connoisseurs of Sèvres china recognise specimens which were decorated or redecorated by a well-known dealer of this name. The reader will find among my *Recollections* the tragic story of the result of a collector's discovery and his disappointment upon being informed that a service which he had considered to be a genuine Sèvres production was one of this kind. Mr. Baldock was an art dealer of great repute, who carried on business in Hanway Yard, as the well-known narrow street, named after Jonas Hanway, of umbrella fame, was called, some seventy or eighty years ago. He dealt in what were then known as fine goods, and numbered among his clientèle the highest in the land. The present-day collector must bear in mind that important specimens of the real Sèvres are very rare; they were not manufactured for ordinary sale, but for presents to ambassadors or Court favourites, produced

at great expense, and were the work of the most skilful ceramic artists and craftsmen of the period. The reader should refer to the historical notices of the factory in my *Pottery and Porcelain* or in other standard works on the subject for more information as to these matters. I do not propose to reproduce it here, but in order to convey to the reader an explanation of Baldock's Sèvres, we must bear in mind that only the specimens of *coloured* grounds commanded a high price from the collector of his time, which was some seventy or eighty years ago—vases and services which were decorated with *rose du Barry*, *gros bleu*, *turquoise*, *vert pomme*, and *jonquille* yellow. On these ground colours were reliefs of panels or medallions, on white ground, figure subjects after Boucher or Lancret, and landscapes and seascapes by Morin; also birds and flowers by Aloncle, Buteux, and other Sèvres painters. Services of white ground with sparse decoration of just a double blue line and touch of gilding, with sprigs or detached blossoms, which to-day meet with so much appreciation by the connoisseur on account of the delicacy and extreme beauty of the paste and the daintiness of these simple but charming decorations, during Baldock's time met with no demand, and a dessert service, say, of some forty or fifty pieces—plates, dishes, and ice-pails or *sceaux* of the *feuille de choux* pattern—which to-day will realise several hundred pounds, could have been purchased for perhaps a tenth part of their present value. This was the kind of china which Baldock "glorified," with the assistance of a very clever Quaker artist named Randall, who, by the way, afterwards established some china works of his own at Madeley, near Coalport. The sprigs of flowers and the thin blue lines of the original decorations were eaten out with powerful acids and replaced by turquoise, pink, green, and dark-blue ground colours, with reliefs of flowers, birds, figure subjects, landscapes, etc., in the exact manner of the more ambitious kind of Sèvres china.

From researches I have made, it does not appear that Baldock sold this redecorated Sèvres for very high prices, probably only for a reasonable percentage above the cost, but, owing to the world-wide progress and prosperity since Baldock's time, and the advent of the wealthy collector, the prices of fine Sèvres increased to sums which may justly be termed

fabulous, and it was only natural that possessors of such redecorated specimens should, by comparing them with articles similar in form and colour which they saw selling for thousands of pounds, become obsessed with a greatly mistaken idea of the value of their own property. Auctioneers and valuers of even fifty years ago, with very few exceptions, were incompetent judges of this kind of china, and valuations for probate and family division were made of a most misleading nature, and it is only when an expert who understands his business is consulted that the bubble is burst.

Other imitations of fine Sèvres differ widely in quality and value. Dealing first of all with French imitations, these also vary considerably. There are the ordinary French hard-paste factories, where showy and meretricious "Sèvres" is produced in great quantities, and which can be seen in the show-rooms of some London dealers, but particularly at fashionable seaside resorts. The discriminating amateur should find protection against these impostors by reason of their importance and ambitious designs which, as I shall explain a little later on in this chapter, bear but a slight resemblance to real Sèvres, and should only deceive those whose taste lies in the direction of splash and effect. Large vases painted with figure subjects and landscapes, generally mounted with showy but badly finished gilt bronze, dishes and plates decorated with portraits of French kings, queens, and Court beauties, the ground colours dark blue or turquoise, the paste hard and "glassy," and the painted work generally badly drawn; all these imitations of a famous and beautiful ware should be avoided by the collector, and left for acquisition by the pompous *nouveau riche*, who wants a good deal of effect for his money.

Another kind of imitation much more dangerous to the amateur consists of carefully decorated pieces, the paste of which was made at the Tournay factory. This is good in quality, having somewhat the appearance of *pâte tendre*, and was purchased by decorating firms in Paris, who painted the ground colours and subjects for which the real Sèvres factory in its best time (1753-1780) was celebrated. As the fabrique mark of the real Sèvres had been a reversed cypher L with a date-letter between the two L's, and later a double-letter

period, these decorators adopted an ingenious but very misleading system of inserting their own initial letters in the forged cypher. Thus C really stands for Caille, one of the most skilful producers of this kind of imitations; B for Barreau; L for Lehoujour; and some others.

Mintons' Reproductions

From a decorative point of view, the most successful reproduction of fine Sèvres is that made by the great English firm of Mintons. Some forty years ago Mr. Colin Minton Campbell, M.P. for Stoke, was the head of Mintons, and took great pains to produce a paste which should have the appearance of the real Sèvres (*pâte tendre*). He also imported artists from Paris; and the ground colours and subject paintings of the best of Mintons' productions, made under Mr. Campbell's direction, assisted by M. Leon Arnoux, are really very beautiful. When Mr. Campbell died, some twenty-five years ago, his collection was sold at Christie's, and a great many of the choicest examples of this description, which he had reserved for his own enjoyment, signed by Boullemier, Leroi, Jahn, Thomas Allen, L. Marc Solon, and other artists who had decorated them, were purchased by the writer, and passed into the collection of the present Lord Joicey. As they were not real Sèvres, the prices then offered by the dealers were not, in my opinion, in accordance with their merits, and I have no doubt that, if again offered for sale, they would be much better appreciated and command good prices.

As an example of the difference in value between a good pair of Mintons' Sèvres vases and the originals, I may mention a pair of important vases with turquoise ground colour, about 15 or 16 inches high, which were in the Dickins collection, which many readers will remember was the subject of a famous law-suit some years ago. This pair of vases were sold to Mr. Dickins for £4000; they were valued by myself as "Mintons" at 200 guineas, and this valuation was confirmed by Christie's, and by the price which they afterwards realised at the sale.

Speaking in general terms, it may be said that the average present value of a really good reproduction of Mintons is about

OLD SÈVRES PORCELAIN.

A vase and two historical cups and saucers, described on page 49.

as many shillings as the price of its original would be represented by pounds.

The mark adopted by Mr. Campbell for his special reproductions of Sèvres is given here—the word Minton with a C at either end of the word, the two C's having the appearance of a bracketed enclosure of the word "Minton." The firm also

Mark used upon some of Mintons' earlier copies of Sèvres.

adopted a private system of marking to indicate the year of manufacture, and these private marks were never published until I included them in my later editions of *Pottery and Porcelain*.

I have used the term "reproductions" instead of "imitations" with regard to Mintons' copies of Sèvres, because they are not made with any intention to deceive, but are reproduced with great care, the decorations both as to ground colour and ornament being line for line of those on the originals, while they bear the fabrique mark of Mintons. The late Mr. Thomas Goode, who was head of the firm of T. A. Goode & Co. in South Audley Street forty years ago, made a speciality of these reproductions of Sèvres, and some of my illustrations are from original Sèvres specimens which he possessed.

Mark used upon some of Mintons' earlier copies of Sèvres.

ILLUSTRATIONS OF OLD SÈVRES PORCELAIN.

Vase with *œil-de-perdrix* (partridge eye) ground.

In the Victoria and Albert Museum.

Cup, Cover and Saucer, the shape known as *à la Reine*, from the cup fitting into a recess in the saucer. Presented to Marie Antoinette at the birth of the first Dauphin, born 22nd October, 1781. The letters D.D. indicating the year 1781, reproduced from the mark, prove that the letter J was erroneously omitted in the earlier published chronological tables of Sèvres marks. The table of years should consequently be

arranged in the order of sequence of the Alphabet, *i.e.* I 1761, J 1762, K 1763, and so on. The decoration of this cup and saucer is in flowers by *Bulidon*, the gilding by *Le Guay*, whose signature is reproduced.

In the collection of the late Mr. Goode.

Cup, square shaped (*carrée*) and saucer, commemorating the birth of the Dauphin, eldest son of Louis XVI., 22nd October, 1781, the letters D D in the mark are reproduced, Decorated by *Levè Senr.*, whose mark L. is also reproduced in the illustration.

In the Victoria and Albert Museum.

The famous *garniture de cheminée*, consisting of a vase and cover, formed as a *Vaisseau à mat*, 14½ in. high, and a pair of *Éventail Jardinières* and stands 8½ in. high. Rose du Barri ground, with bands of green, richly gilt and exquisitely painted with subjects of peasants and flowers in medallions, by *Morin*, on chased ormolu plinths, marked with letter G for the date 1759.

In the Collection of the Earl of Coventry, afterwards in that of the Earl of Dudley, and then purchased by Mr. Thomas Goode. Sold at Christie's after his death in 1895, for about £8000.

These illustrations are from photos supplied by Messrs. T. A. Goode and Co.

Mr. Thomas Goode had them copied at Mintons' works, and, to avoid any misunderstanding, each specimen bears the mark of his firm in addition to the potter's name, an example which other makers of reproductions should follow. The famous *rose du Barri garniture de cheminée*, consisting of the *vaisseau à mat*, and fan-shaped or *éventail* flower vases, which the late Lord Dudley purchased at Lord Coventry's sale in 1874 for £10,000, was bought in at the sale of Lord Dudley's Collection, and purchased privately by Mr. Goode. This purchase included the presentation by Mr. Goode to Lady Dudley of a set of Mintons' reproduction, which are almost identical in appearance, and the cost of which was about £300 (see illustration).

There are in the showrooms of Messrs. Goode, of South Audley Street, several beautiful examples of these reproductions, and readers who feel sufficient interest in this important subject of a china collector's hobby, should take the opportunity, courteously offered to them at the writer's suggestion, of examining them. Among these are copies of plates and cups and saucers of the celebrated service made at Sèvres for the Empress Catherine of Russia, decorated with her monogram.

OLD SÈVRES PORCELAIN.

The *Garniture de Cheminée,* known as "the Coventry set," described on page 50.
Reproduced from *The Connoiseur.*

Coalport Imitations

The imitations of Sèvres made by John Rose, the proprietor of the Coalport works, are more likely than " Mintons' Sèvres " to deceive any but an experienced collector.

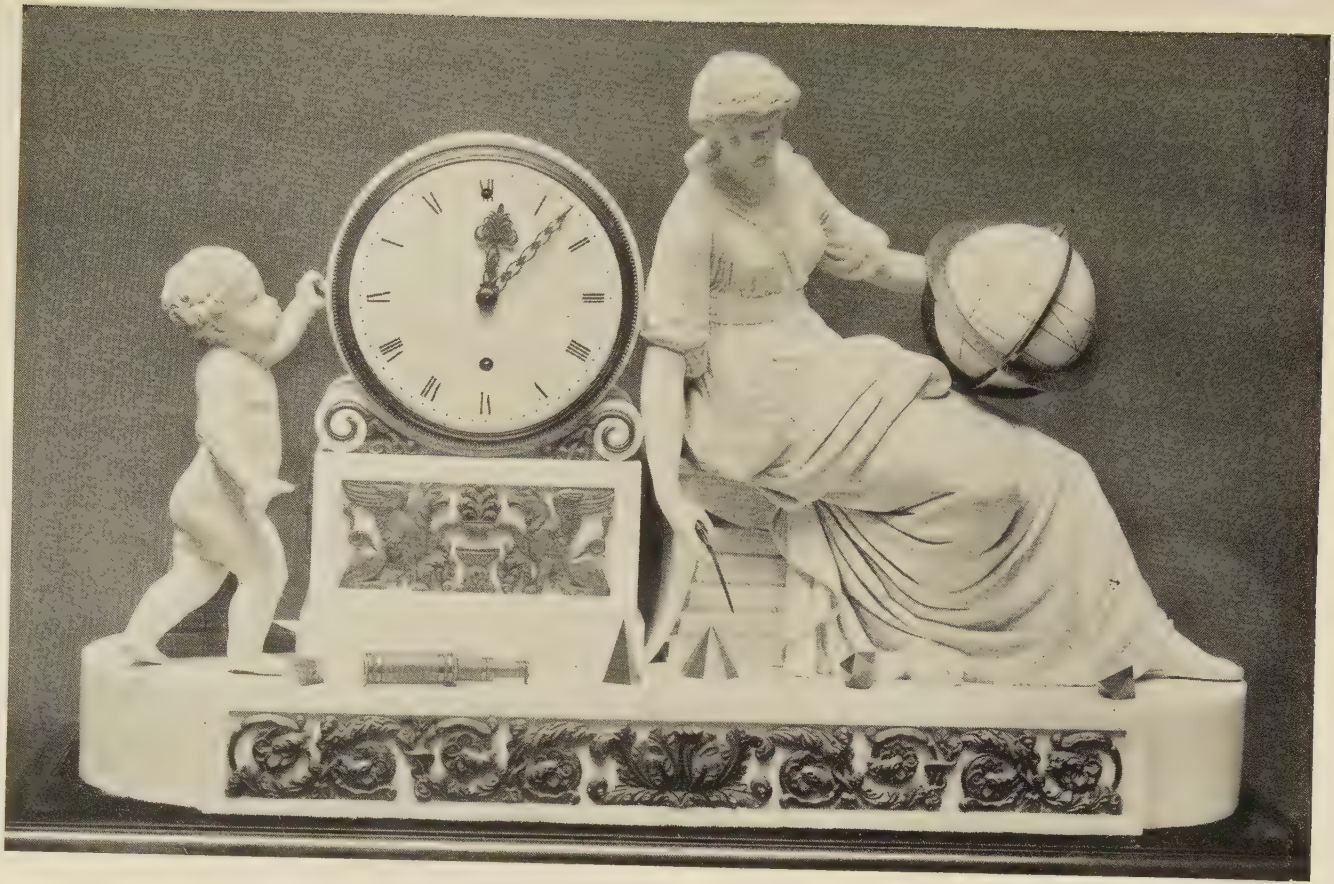
There is a very good story, which I have already told in the later editions of Chaffers' *Marks and Monograms*, which is worth while repeating here at greater length and with more detail, because it shows how close was Coalport's best work to the models they copied.

Some years ago I had to give expert evidence in a trial before Mr. Justice Mathew, in which the executors of a gentleman named Hodges sought to recover from a dealer named O'Donoghue the sum of a thousand guineas which had been paid for a dessert service sold as real old Sèvres porcelain. So far as memory serves me, the service consisted of some twenty plates and eight or ten dishes, and Mr. George Harding and myself were the only witnesses called by the executors, whose leading counsel was the late Mr. Cock, Q.C. Harding and I testified that some six of the plates were Sèvres and the remainder Coalport imitations, and the value of the service from £60 to £70. A number of so-called " experts," who had probably never purchased with their own money a specimen of Sèvres worth £20, swore that the service was quite genuine, and well worth the sum charged, namely, £1050. It transpired in course of evidence that when Mr. Hodges made the bargain with a son of the vendor, a lad of seventeen or eighteen, he was so keen upon his deal that he paid a deposit of £5 to make the transaction a binding one. The judge, himself a fair expert in Sèvres, gave his summing up in favour of the dealer, not because the china was genuine, but because he said that the buyer could have consulted such experts as Mr. Harding or Mr. Litchfield *before* his purchase, had he chosen to do so, but as, according to their evidence, such a service of the real Sèvres would have been worth £3000, he was really anxious to take advantage of what he considered to be want of experience and knowledge on the part of the vendor, and having as it were backed his own judgment, the buyer's estate must bear the punishment of the error. The sequel to the story was that when, a few months later, this service was sold at

Christie's, in the presence of some of the so-called experts who had declared its value to be £1050, it was knocked down for less than £50.

When Mr. Cock made his speech for the executors' case, he said that he should like to tell the court a personal reminiscence which quite confirmed the evidence given by his experts (Harding and myself). His (Mr. Cock's) father was a personal friend of Mr. Pugh, the proprietor of the Coalport factory, who had related to counsel's father the following story. (Here Mr. Crispe, Q.C., who was opposing counsel, lodged an objection, inasmuch as Mr. Pugh (long since dead) was not to be called as witness, the objection being allowed by the judge.) Mr. Cock, during the luncheon interval, told his story to Mr. Crispe (who was then off duty) and myself. It was as follows: "Mr. Pugh purchased in London for £700 a fine vase, which he took to Coalport, and pointing out certain peculiarities of technique which he admired in the specimen he had purchased as a good example of old Sèvres, said to his foreman, 'We must manage to get closer to this kind of thing.' The foreman, examining the vase critically and minutely, and recognising some unmistakable potter's indications in the paste, replied, 'Well, sir, we ought to be able to manage it, for this vase is *one of ours.*'"

Besides these imitations of old Sèvres, which have been produced on a somewhat extensive scale, there are other smaller, and in some cases equally successful makers, who at infinite pains and considerable expense have made copies of some of the favourite examples of old Sèvres. A Hungarian named Fischer many years ago made an imitation of the famous *vaisseau à mat*, or *nef*, a centre vase, the form of which was borrowed from the arms of Paris, and the pair of candelabra with elephants' heads and branches for candles, which form, together with the *vaisseau à mat*, a very beautiful *garniture de cheminée*. The paste was probably made at Tournay, and the decoration executed by highly trained and skilful artists, who copied the manner of old Sèvres. I know of such a set which sold for £200—a large price for an imitation, but only representing a fraction of the £10,000 which approximately represents the value of a genuine set of this description made during the best period of the Sèvres factory.



A CLOCK OF OLD SÈVRES *BISCUIT* PORCELAIN.

With fine gilt-bronze mountings by Gouthière (*temp.* Louis XVI.). In the collection of Mr. Richard Crane of Chicago. (See p. 53.)

Some years after the £200 transaction, when the garniture was in the possession of a nobleman, an offer of £4000 was made by a well-known dealer, who thought that the specimens were genuine, and the writer was consulted by the nobleman's executors as to the advisability of his offer being accepted.

Sèvres biscuit. A speciality of the Sèvres factory was the production of a fine *biscuit*, which closely resembles pure white marble and is always carefully modelled and finished. Claude Michel (Clodion), Falconet and other sculptors of the time furnished the models for the busts of many of the portraits of celebrities of the period of Louis XVI., also figures and groups of nymphs and children. Many of these *biscuit* busts and figures are mounted on plinths of *gros bleu* Sèvres porcelain, and the clocks of this delicate material are generally ornamented with finely chased and gilt bronze mountings. The illustration given of a clock of this kind is representative.

Imitations of this *biscuit* have been made by some French firms, the best being those of Gille Frères. These are effective and of fair quality, but they are inferior to the old Sèvres productions. Good Sèvres biscuit commands a high price; recently a small figure of Cupid, seated, some 7 inches high, realised £120 at Christie's. Two fine groups of children after Clodion are in the Jones Bequest V. & A. Museum.

Having dealt with some of the imitations of old Sèvres, readers will naturally expect from me some notes as to the best means of avoiding the pitfalls which beset the collector, and I will endeavour to the best of my ability to help him to do so. In the first place, it should be clearly understood that the offer of any really important specimen of Sèvres should be looked at askance. There is really no such article in the market, and only when the sale of some well-known collection, such as that of the late Baron Schroeder, Mr. Hawkins, the Earl of Dudley, or other well-known collector, takes place, does such china come into the market.

The finest collections open to the public are those in the Victoria and Albert Museum, especially the Jones Collection, the fine specimens in the Wallace Collection in Hertford House, and Lord Harewood's collection in Harewood House, half-way between Leeds and Harrogate. This latter can only be seen

by permission, but such permission is graciously granted by the owner. The King's collection at Buckingham Palace is not open to the public, but at Windsor Castle, particularly in the Green Drawing Room, the public can see some very fine specimens, especially the fine service on *gros bleu* ground colour with numerous mythological subjects, painted by Dodin, Legay, Philippine, and Asselin, which was presented by Louis XVI. to George III.

A careful examination of these famous collections, or such an examination as can be made through glass cases, should have the effect upon an intelligent observer of impressing upon his or her mind the delicate softness of the paste, the exquisite daintiness of the treatment, the inimitable ground colours of fine Sèvres, and the superiority in artistic ceramic treatment over that of any other European porcelain.

Now, having cleared the air, as it were, of the difficulties in realising an ambition to acquire *grandes pièces*, not only the actual difficulties as to finding them, but the length of purse necessary to pay for them when found, let us descend from these high altitudes to the plains of the more ordinary examples of this beautiful porcelain. Portions of dessert and tea or dinner services, plates, cups and saucers, cream-pots, jugs, teapots and such-like, also specimen cups and saucers, *sceaux* or ice-pails, sauce-boats, and pieces of this kind, can be bought to-day for prices within the means of a moderate collector. A cup and saucer with ground colour of dark blue *(gros bleu)*, green, or turquoise, painted in figure subjects, can be purchased for from £20 to £100, and if of the rare *rose du Barry* ground colour, for about £200. If the decoration is simpler, such as a landscape, some birds or flowers on a white ground, the price should be anything from £5 to £20, and when, instead of a white ground, the decoration, in addition to the birds, cupids, or flowers, consists of one of the famous varieties of pattern known as *œil de perdrix* or *feuille de choux*, this price will increase to about double that of the white ground specimens.

A really genuine specimen of old Sèvres, such as a dessert plate or a cup and saucer, be the decoration ever so simple—just a blue line and a few detached blossoms or sprigs of flowers—is really a very desirable possession, but *it must be genuine*. I would strongly advise any amateur who has the

desire of forming a collection of Sèvres to obtain the first few specimens from a dealer of first-rate reputation. He will then have in his possession something to help him—a standard of excellence—and if he is fortunate in his purchases, he should in future become competent to avoid that which is not genuine. To my mind, nothing is more dainty and beautiful in ceramic production than a piece of Sèvres of the best time and quality, even if the decoration be ever so sparse, and nothing is less desirable than a showy meretricious imitation.

In making purchases from a dealer of repute, the amateur will have the opportunity of *handling* and minutely examining several specimens ; he will have the advantage of the dealer's advice and assistance, and by these means learn to discriminate between the true and false. No matter from whom the purchase be made, *a descriptive invoice* should always be procured. No honest dealer will raise the slightest objection to giving this, and it is a record which, in case of a mistake, will enable the purchaser to exchange or obtain a return of the price paid. This has already been explained in Chapter II. : " Some Hints on Making Purchases."

In conclusion, I will reprint from my chapter on " Counterfeit and Misleading Marks," in *Pottery and Porcelain*, a caution as to the value of the mark on china, which applies with especial force to the Sèvres imitations :

" In the author's opinion, an erroneous, or at any rate an exaggerated value is placed upon the mark. This should be a *confirmation* of all other points of evidence rather than the *evidence* itself of a specimen being genuine. Let the reader remember that the mark is the easiest part of a forgery to imitate. Let him therefore first be satisfied that a specimen has the desirable qualities of a genuine example of any particular fabrique—paste, glaze, form, colour, in a word *character* —and then if it bears the mark which *confirms* the other evidence of its being a genuine specimen, so much the better."

CHAPTER VII

DRESDEN AND ITS IMITATIONS

BEFORE discussing in some detail the different kinds of imitations of Dresden china, it is necessary to clear the air by making some observations upon the factory, the products of which have been the subject of the imitator's skill, in order that the amateur may understand and appreciate the different kinds of imitations with which he will have to contend in his search for genuine specimens.

A complete list of the different periods of the factory, with dates, also the names of the principal directors, modellers, and decorators, will be found in my *Pottery and Porcelain*; but some reference to these periods is included in this chapter.

"Dresden china" is really a generic term; there is no factory of porcelain, nor has there ever been one, at Dresden itself. The Royal Saxony porcelain factory was established in 1709 at Meissen, some half-an-hour's journey from Dresden, and as the patron was Augustus Rex, known as Augustus the Strong, King of Poland and Elector of Saxony, some of the earlier products of the factory were marked with his monogram, of which the following is a *facsimile*:

MARK OF THE ORIGINAL AUGUSTUS REX PERIOD.

The only kind of articles made by the factory at this early period (from about 1715-20) were vases and beakers of Oriental shape, decorated in colours, with ornaments adapted, but not copied, from Chinese models. The ground colours were yellow,

DRESDEN PORCELAIN.

An early period cup and saucer decorated in the Venetian style, described on page 57.

A typical cup and saucer of the "Wolfsohn" Dresden bearing the modern AR monogram, described on page 61.

Reproduced from *The Connoisseur*.

mauve, crimson lake, and powder blue, with reliefs or panels on white ground on which were painted Chinese subjects—mandarins with attendants, and other kindred designs; also the chrysanthemum ornament in an orange-red colour. If the ground of the vase were left white, then the same kind of decoration would be painted on its surface, either in panels enclosed by a gilded frame or upon the unrestricted surface of the vase. There are also occasionally to be found plates, dishes, and parts of services decorated in a similar manner.

A little later, say from 1715 to 1725, landscapes in the style of the older Vernet were introduced; but the figures were still Oriental in character, only more in the manner of the old Venetian painters of the time—merchants, clad in semi-Eastern costumes, standing on a quay regarding bales of merchandise, while the ships from which cargoes had been discharged, or which were apparently about to load up, are seen in the near foreground, and the quay or harbour scene is completed by harmonising details. The gilding of this early Meissen was laid on by the goldsmiths of the time, and has a solid appearance, differing from the effect of the later gilding; this latter being applied in a liquid form like paint, from which in the furnace the vehicle evaporated, the gold deposit which remained being burnished by hand. Specimens of this period are marked K.P.M. or K.P.F., which letters stand for Königliche *Porzellan Manufactur*, or *Königliche Porzellan Factur*, and both these and those marked A R are extremely rare. A peculiarity of the cups and saucers of this period is the thinness and delicacy of the material, giving them with their Oriental style of decoration, much of the character of old Chinese or early Venetian porcelain (see illustration).

The few figures of this period have a distinctly Venetian character. One finds dainty tea or coffee services, comprising a teapot or coffee-pot, little vase-shaped tea jars, cups and saucers, a flat oval or octagon-shaped sugar-bowl and grounds basin, also a teapot stand. These services were generally enclosed in a fitted case covered with leather, and sometimes bearing the arms, impressed and gilt, of the family to whom they belonged. Very few of these original leather cases remain, but it is to their use that we owe the preservation from destruction of their contents.

About 1730 Joachim Kändler was engaged as a modeller. He worked at Meissen about 1730-60, and produced those striking and highly artistic groups and figures which are now the most valuable of the old Dresden or Meissen specimens. The fashion in dress of the period lent itself to effective representation in china. We find ladies wearing black cloaks, trimmed sometimes with fur and lined with a brilliant colour such as yellow or crimson, and the hooped skirt or fardingale of the period; the men of the same time wearing brocaded waistcoats with knee-breeches and tailed coats of the period; soldiers in the uniform of the time of Gustavus Adolphus and Frederick the Great; Hussars, Grenadiers, and particularly harlequins, columbines, and costumed figures of this character. Indeed, these harlequins are perhaps the most effective of his figure-work. They are found in every kind of position—dancing, gesticulating and posturing, twisting the tail of a dog, holding a bird-cage, and many other quaint occupations (see illustration).

The modelling is powerful and full of character, the colouring forceful and arresting. Kändler executed some clever portrait figures, such as those of Augustus Rex and his favourite, the Countess Kosel, who is generally represented holding a pug-dog, the Court Minister Count Brühl, the Court Jester, a Dutch skipper, models of Count Brühl's favourite pug-dogs, also of birds and animals. Some of these latter are life-size.

For some little time, as a colleague and rival of Kändler, François Acier worked as a modeller, and upon the retirement of the former he succeeded to the control of the modelling of groups and figures. Acier introduced a more graceful, perhaps one may say a more frivolous style approximating to the French school of art, from which he drew his inspiration. The bases on which his figures and groups stand are formed of white and partly gilt scrolls. The shepherds and shepherdesses are of Arcadian character; the cupids in various disguises, as soldiers, mendicants, musicians and the like; the orchestra of monkey musicians; the singers, cooks, flower-sellers; groups and figures representing the elements, the quarters of the globe, the arts and sciences, and many combinations of courtiers, lovers, and domestic scenes, are all in a lighter vein than Kändler's bolder treatment. Vases painted

DRESDEN PORCELAIN.

A Pair of Dancing Figures and Two Flacons, François Acier period.

Two Harlequins, time of Joachim Kändler, probably modelled by him, described on page 58.

with figure subjects and flowers modelled in high relief, services for dinner, tea, coffee, and dessert are of varied designs and patterns, sometimes decorated on the outside with self-colours, such as crimson lake, sea green, powder blue or yellow, and with views and landscapes on the inside: these all date from about 1770.

With the work of such artists as Philip Wouvermann, Watteau, Nicholas Berchem, François Boucher, David Teniers, and other contemporaries coming into vogue, their subjects and styles of treatment were all laid under contribution in the decoration of the Dresden or Meissen china during a period of some forty years, which carries us to the end of the old Dresden and the beginning of the modern or commercial period when the factory was conducted so as to pay its way as a business venture, by economical management and more attention to profit-earning than to artistic merit. Thus the old becomes a dream of the past, and the modern represents merely a decorative item.

The directorship of "Marcolini" lasted from 1774 to 1814, but the kind of decoration recognised by collectors as "Marcolini" is really only applied to the last twenty years or so of this period, and may be said to constitute a link between the really old and the modern Dresden or Meissen. A feature of this time was the production of vases and services rich in colour, generally a dark royal blue ground, and with subjects and portraits as a decoration, carefully painted after artists such as Philip Wouvermann, Nicholas Berchem, and others. Upon some Marcolini specimens one can trace the influence of Angelica Kauffmann, who was about this time at the height of her prestige in England. The flower subjects of this period were well painted, and the gilding (sometimes executed in two tints) was a special feature.

As a fabrique mark the crossed swords, which is part of the quarterings in the arms of the King of Saxony, were used after the earlier marks already mentioned. Kändler's groups are frequently unmarked, or, if they bear a mark, it will be found, not underneath, as is the case with later specimens, but at the back of the piece, near the base. The reason for this was that in the event of the group or figure being mounted in gilt bronze, as was the fashion from the middle of the

eighteenth century, the mark would be visible just outside the metal base which ornamented the group. The swords during the directorship of Höroldt, or Heroldt (about 1720-50) were small, and the blades sometimes interlaced. From about 1770 to 1790, generally called the King's period, or "Saxe au point," the swords are larger and bolder, with a dot between the hilts; and, for the Marcolini period, a star, sometimes accompanied by a number, was placed between the sword-hilts. Subsequently to the Marcolini period, *i.e.* after 1814, the swords are unaccompanied by any of these extra signs. There is, however, an additional sign by which the reader will know that the piece belongs to the modern period, that is, a number in cursive figures (cut or incised in the paste), which is really a "stock" or reference number to enable the management to repeat an order if this reference be given at time of ordering.

Before dismissing these general remarks upon the modern period of Dresden, it is only just to add that, in addition to the ordinary output of the factory, there has been from time to time produced some excellent work of a special character, either for the purpose of an International Exhibition, or to the order of some particular firm.

Imitation of the Augustus Rex Mark.

The reader will have gathered from what I have written about the early Meissen work bearing the monogram of Augustus Rex, that it was only used for the comparatively few vases, beakers, and plates and dishes, made either for use and ornament in the royal household, or for presentation to Ministers, Court favourites, and a very limited number of privileged persons. I have described the shapes of the vases and the kind of decoration; therefore it should be obvious that the enormous amount of Dresden china, vases, cups and saucers, services for dinner, dessert, tea and coffee, and all kinds of ornamental articles which bear the mark of the royal monogram, must be something quite different from the original

ones. These are not forgeries, and were really never intended to be such ; but owing to the mark being given in the various text-books on the subject, without sufficient explanation, this mark has been the means of a good deal of misrepresentation. If the reader will carefully compare the monogram above and the one given in the earlier part of this notice, he will see that although similar it is by no means the same. Some fifty or sixty years ago a firm of china makers and decorators in Dresden, that is, the town of Dresden, as distinct from Meissen, where the Royal factory was situated, carried on a considerable business in ornamental china. Madame Wolfsohn was the name of the firm, and after Madame Wolfsohn's death, some forty-five years ago, the business was continued by her daughter, Madame Elb, and subsequently by her son, the grandson of the founder. They procured the white porcelain from factories at Coburg and other places, and decorated it in the manner of old Dresden or Meissen, but employed less skilful artists, and the trade mark was the monogram A R, which I have indicated. Wolfsohn also bought from the Meissen factory the white china which had been " cast " by the Government inspector as faulty, and which was so designated by a nick across the " swords." This was decorated in varying degrees of merit, and put upon the market as " Dresden."

In the early seventies the writer's father pointed out to the director of the Meissen or Royal factory the injury that was being done to their reputation by allowing the A R mark to be used by an outside firm, but he was met with the reply that as the Royal factory had more orders than could be executed, it was not worth while to take legal action. Some years later, when, owing to French and other imitations of Meissen china flooding the market, and also to a change in fashion, the directors of the Royal factory were more anxious for business, an action was commenced against Wolfsohn to prevent the use of the Royal monogram as a trade mark. Wolfsohn's defence was that the monogram was that of a royal patron, but was not a trade mark, and that therefore it was allowable for other factories to use it. The case dragged on for about two years (and I remember giving evidence on commission on behalf of the Saxon Government), the Royal

factory ultimately gained the day, and the A R mark ceased. In its place a mark of the letter D, surmounted by a crown, came into use, and as gradually the former A R Dresden has

Mark of the so-called "Crown Dresden."

become less frequently seen, the opportunity for fraudulent or ignorant dealers to palm off Wolfsohn's specimens as the original A R pieces has been taken advantage of. Amateurs may, however, easily and readily see, from the kind of decoration of Wolfsohn's china, that it has really no resemblance to the original A R pieces. A favourite method of decoration adopted by Wolfsohn was to divide the surface of the piece into quarters, each quarter being separated by a band of gilt ornament and the intervening four spaces painted alternately in Watteau subjects and flowers.

It is singular how this kind of Dresden, once so plentiful, has almost entirely disappeared from the market. I had considerable difficulty in obtaining a photograph of a cup and saucer to illustrate this portion of my remarks. It is a typical example of the Wolfsohn "Dresden" bearing the A R mark.

Wouvermann pictures were also copied, cupids *en camaieu*, battle scenes, subjects from Teniers, Van Ostade, Hogarth, and other artists. Wolfsohn must have turned out several thousands of quatrefoil, or, as they used to be termed, "boat-shaped," cups and saucers, the larger size having two gilt handles, like the one illustrated, and the smaller size one handle; these were almost invariably decorated in the "quarter" or compartment method just described.

Long-necked bottles, double gourd-shaped vases, pastille burners, vases painted in compartments, having goat's-head handles or with masks at the sides, and dessert services painted with birds, with open basket-work edges, also with landscapes and sea views, were favourites, and were made and sold in great quantities.

The cup cover and saucer, in different sizes, was also once a well-known stock article of Wolfsohn, Meyer, and other

Dresden firms; one very rarely finds such models in the really old Meissen.

Other Reproductions

Another firm, named *Meyer und Sohn*, came next in importance to Wolfsohn, and they also bought faulty, or "ausches," [1] white china from Meissen, which they decorated in various styles: they also procured white china from other factories, and marked it with the crossed swords and the letter M. Chandeliers, candelabra, and cabinets made of ebonised wood, with elaborate ornamental columns, feet, and galleries of porcelain, the front and sides decorated with Dresden plaques, were specialties of Meyer. These porcelain enrichments ornamented and almost concealed the black wood constructive parts of the cabinet.

Mark of Meyer und Sohn.

There were some other firms also of the town of Dresden, amongst them Hamaan and Thieme, who decorated "Dresden" china in an inferior and cheaper manner, and marked their productions with a colourable imitation of the crossed swords, a device more like two crossed sticks. Thieme added a capital T.

Among the French firms who imitated Dresden, the chief was "Samson," of the Rue Béranger Paris, who has for the past fifty or sixty years carried on an extensive business in all kinds of imitations, and he has used a mark closely assimilating to the crossed swords. Upon his earlier work he had the good taste to put a bar or stroke across the swords, and to add his initial S., but I suppose that some of his dealer customers found these indications hindered the sale of his goods as "Dresden," and he then omitted those tell-tale signs. All these "Dresden" imitations are comparatively innocent;

[1] Ausches means rejected.

they are only calculated to deceive quite inexperienced collectors, and they hardly merit the denomination of forgeries.

Imitations of Dresden were also made at Belleville, near Fontainebleau, by Jacob Petit, whose mark was his initials in blue. The work of the founder of the factory, which commenced in 1790, was carefully finished, but his successors have lowered the standard of merit. His figures of gardeners resemble a similar model made at the Meissen factory. In some cases the mark J. P. has been ground out, so that the figures could be passed off as Dresden. The groups and figures in white are graceful, and do not suffer from comparison with real Dresden.

I am now going to describe a more subtle and clever kind of imitation which the collector should be particularly careful to avoid mistaking for the genuine article.

Some readers will remember about ten or eleven years ago an important series of legal actions which occupied our High Court for many days, in which some dealers were accused of swindling Mr. Charles Dickins by selling him spurious Dresden for very high prices. Groups and figures purporting to be of the best period of the Meissen factory, *i.e.* 1730-60, modelled by Joachim Kändler, were sold for such prices as £700, £800, and £1200 each, which represent the full value of genuine examples of undoubted authenticity and of the highest quality. The decoration was exactly in the manner of the original groups, and only an expert could determine the difference. Mr. Dickins, in his younger days, had been a well-known connoisseur, and when upwards of seventy years of age, his sight and sense of touch having failed him, these dealers took advantage of his condition, and sold him forgeries to the amount of some £40,000 or £50,000. Professor Brinckmann, director of the Hamburg Museum, and myself were the chief expert witnesses for the prosecution, and we produced in Court white groups made at Potschappel in Saxony, where they could be purchased for quite small sums. Similar groups had been very skilfully decorated in the exact colours, and in the same manner as the originals, and I remember that our evidence caused quite a sensation at the time. In my *Recollections of the Law Courts* I have given some particulars of this important legal action.

Among the many weeds which the expert finds in the collector's garden are some clever copies of the fascinating little *flacons* and *bonbonnières* which the Meissen factory produced during its best period, and which have always been highly appreciated by fastidious collectors—tiny figures of Court ladies and gentlemen, gardeners, hunters and huntresses, and cupids, not more than $2\frac{1}{2}$ or 3 inches in height, generally made so that the head forms a tiny stopper to the *flacon*, while a minute silver-gilt or gold mount finishes the small ceramic toy. I can remember a German dealer named Frankenheim, and later his successor, named Baiersdorf, who used to get very clever copies made of these little treasures, and as they were very carefully produced, with every attention to detail, one has to examine minutely to be quite sure of detecting a "wrong 'un." I do not know where some of these were made, but probably at some of the minor German factories whose proprietors were not averse to executing orders which they knew had a fraudulent intention. A favourite model of this kind was a little seated pug-dog, the head of which forms a stopper, and also a little *bonbonnière* in the form of a pug's head, inside the lid of which is sometimes painted a coat of arms or a little picture.

As the principal object of these remarks is to enable the inexperienced amateur to avoid the disappointment consequent on purchasing imitations, I will now endeavour to offer some advice towards helping his or her discrimination.

The real "Augustus Rex" specimens are not difficult to distinguish when their different characteristics have been carefully studied. In the first place, they are exceedingly rare, and should not be accepted as genuine without considerable caution. It has already been observed that there are no groups or figures marked with the old A R, but only a few vases, beakers, plates or dishes, and the decoration is always of an Oriental character—the chrysanthemum blossoms in an orange-red with a little gold enrichment, termed the *Kakiyemon* style, or else Chinese figures. The ground colours, mauve, crimson lake, powder blue or yellow, are level well-glazed colourings, and indicate the appearance of age.

The paste of the really old Meissen is a beautiful white; it was procured from clay-pits near Meissen, which

became exhausted later on, and the use of which was succeeded by a clay which did not produce the brilliancy or "gleam" of the old paste. Such figures as were made before Kändler's time are of an Oriental, or rather of a Venetian, character, with very little decoration, except Venetian red used sparingly. Some of these early figures, groups, and busts are entirely white, with a rather thick glaze. Kändler, as we have already seen, not only modelled his figures, group, birds, and animals boldly, but also directed the decoration of them in bold and striking colours.

In nearly every china shop, and in what is termed the fancy china department of every large store in London or the provinces, will be found quantities of china, in services, ornamental vases, figures, groups, and other articles, classed as *genre* Dresden. They are of French, German, and of English manufacture, and bear all kinds of marks. It seems hardly necessary to give descriptions and write special cautions regarding them as they are so flagrant and obvious. As ornamental items they may serve their purpose to those who are easily satisfied, until a housemaid puts an end to their existence; but as imitations of fine old Dresden china they are caricatures rather than deceptions.

The tea and coffee services of the old Meissen have the brilliant white paste I have alluded to; the paintings and the ground colours are so well executed that a powerful magnifying glass will be a test which the details of the work can stand; and it should be particularly noticed that the handles of the cups, and of the teapots, coffee-pots, and milk jugs, are delightfully delicate. If the handle is formed of a twig (a favourite design), this will be charmingly moulded and delicately tinted; if it be a scroll, this will be thin and delicate; whereas the modern work will show deterioration from these merits, the paintings of figures will not stand the test of a powerful glass, and the handles are thick and clumsy.

With very few exceptions, all the china purporting to be Dresden, which is decorated in compartments, that is, alternate panels of Watteau or other subjects divided by borders of gilt scrolls, is of modern manufacture, as are also nearly all the vases one sees with raised flowers and birds in relief. The introduction of lace-work into the decoration of figures is of

comparatively modern date. I have never seen any lace-work on a figure earlier than the latter part of Marcolini's time, 1790-1814, and as a rule it is much later. It is worth recording here that a good deal of skill is sometimes claimed for this delicate and effective form of decoration, but it is really the result of an ingenious but very simple device. A small portion of real net or lace is dipped into the argillaceous fluid or creamy mixture of paste, and placed on the figure to be decorated with lace. In the furnace this net or lace is destroyed, and the paste which adhered to it remains and presents the appearance of real porcelain lace-work.

Unfortunately, many opportunities of viewing fine specimens of old Meissen are not available. Our museums are poor in this respect. There are, however, some few to be found in the permanent and also the loan collections of the Victoria and Albert Museum, and in the Bethnal Green Museum. A few are in the British Museum. The best dealers have generally a fair assortment of good Dresden, with which to make the beginning of a collection, and the chief auction rooms are a means of education.

CHAPTER VIII

A GROUP OF ENGLISH FACTORIES—BOW, CHELSEA, DERBY, AND LONGTON HALL—AND THEIR IMITATORS

THE four English china factories which were carried on at Bow, Chelsea, Derby, and Longton Hall form a kindred group, and their characteristics, peculiarities and also the various imitations of their productions, may with advantage be discussed in a single chapter. Ample information regarding each of these factories will be found in my *Pottery and Porcelain.*

In priority of date of establishment, the Bow factory had a slight advantage, being started by Thomas Frye in 1744. It also discontinued operations earlier than the others, being closed in 1775, when the plant and models were transferred to Derby.

The earliest efforts of porcelain-making at Chelsea are involved in some obscurity, but the first marked specimen known to us bears the date 1745, accompanied by an impressed triangle and the word " Chelsea." The factory was carried on until 1769, when Mr. Duesbury purchased the business, and worked it in conjunction with his factory at Derby, the productions from this date until 1784 being known as " Chelsea-Derby," and bearing a number of distinctive marks. In 1780 the firm was Duesbury and Kean, the title of " Crown Derby " being adopted, the monogram, a combination of D and K, being used in conjunction with a " crown." This Crown Derby period lasted until 1815, when a Mr. Bloor purchased the business, and his control lasted until 1839. The mark of " Locker late Bloor " was used in 1849, and this was followed by the proprietorship of Stevenson and Co., then Stevenson and Hancock, and later still of Sampson Hancock, a firm which carried on a diminished business in a small way. The plant,

PAIR OF BOW PORCELAIN FIGURES.

Showing the distinctive scroll feet on bases. From a photo supplied by Mr. Albert Amor.

models, designs, and old recipes have within the last few years been acquired by a practical potter named Larcombe and Lieut. F. H. Paget, a ceramic enthusiast, and they are endeavouring, with considerable success, to revive the traditions of the old Crown Derby factory.

A limited company, entitled the Crown Derby Porcelain Company, was established in 1875, and carries on a very considerable business, reproducing some of the old designs of the original Crown Derby factory. This company is not the lineal descendant of the Duesbury factory, but a separate enterprise. The scheme of colouring favours the red, blue, and gold patterns which are generally associated with Crown Derby, but they have only a decorative value as ornamental items or useful services.

Some of the old Crown Derby produced by the first William Duesbury is very beautiful. The paste is soft, it has a fine glaze, the decoration is refined, and the models are graceful. The rich dark blue, apple green, mauve, and particularly the canary yellow ground colours are very attractive to collectors, and the medallions of figure subjects and of landscapes, which generally depict views in England and Wales, are carefully and meritoriously rendered. These views are generally described on the back of the plate or saucer, such as " A View of Penrith " or " A View near the Peak, Derbyshire."

Another very charming method of ornamentation is that known as " gold stripes," in which the white ground of the vase or cup and saucer is relieved by narrow strips of gold an eighth of an inch or so apart, and the specimen is further decorated by having an oval medallion with a figure subject or landscape in a frame of gold.

The fabrique marks are in different colours—mauve, red, and blue, and occasionally gold. It is generally considered that the mauve mark is a sign of the highest quality. I do not think that there is any special warrant for this view, but I am also bound to admit that one never finds the mauve mark upon any but specimens of high quality.

A great many of the figures and groups made at the Derby factory have incised numbers cut into the paste ; others will be found with " 1st size," " 2nd size," or " 3rd size " incised on their bases, and sometimes in the absence of any

fabrique mark these incised numbers help to a correct attribution. A book by John Haslem, who worked at the Derby factory, published many years ago, but which has long been out of print, gave the original prices at which the different pairs and sets of figures were sold direct from the factory, and it strikes one as curious that in these original prices the cost of the plain white *biscuit* was higher than that of the coloured varieties of the same models. The explanation is that whereas slight defects which developed in the baking could be covered up and disguised by decoration, a *biscuit* specimen must be in perfect condition to be saleable. The beauty and purity of this old Derby *biscuit* is worthy of notice. The groups and figures, and occasionally ewers or vases decorated with encrusted flowers, have great charm. They are unglazed, pure chalk-white, and are generally very carefully finished as to detail.

The reference to William Duesbury has led me to write the above notes about old Crown Derby somewhat out of their chronological order, which should have been preceded, instead of followed, by Bow, Chelsea, and Longton Hall.

Bow. The first attempts at porcelain manufacture at Bow were of hard paste, the composition being coarser and more vitreous than that of Chelsea. Soft paste was also made at Bow, and the figures composed of this material have a close affinity to Chelsea. Many of the figures are mounted on bases with scroll feet, and these scrolls are generally decorated with thin blue and red lines. The colouring of the costumes is perhaps more crude than that of Chelsea, the faces being less carefully finished than those of its sister factory; but nevertheless a good Bow figure is full of character, and the favourite colours employed—a kind of powder-blue and a good rose-pink—are very effective. The uncoloured specimens have great merit in collectors' eyes, and, compared with the white porcelain of ordinary modern factories, show to much advantage.

A peculiarity familiar to collectors is that at the back of many of the groups and figures one finds a square or triangular hole. The purpose of this was the insertion of the end of a metal stem, used to mount the piece either as a candelabrum or other ornament, this metal branch being generally mounted with metal foliage and porcelain flowers. Apparently this

CHELSEA PORCELAIN.

Very important group, " The Maypole Dancers," early period.

From a photo supplied by Messrs. Stonor and Evans.

intention was only carried out in a few instances, because for one specimen thus completely mounted, at least a score may be found without the addition.

A few figures especially good as to modelling are attributed to John Bacon, a Royal Academician, who worked at Bow for a short time, and some of his productions bear the letter B impressed in the base.

Sets of figures representing the Elements, the Seasons, portraits of celebrities and actors in costume, also some quaint harlequins, are among the figure subjects which one finds in Bow porcelain.

The value of really fine specimens of Bow china has enormously appreciated during the last few years. Groups and figures which formerly could be purchased for £20 and £30 a pair have realised £50 and £60, and during the year 1919 I remember seeing a remarkable pair of figures representing Mr. Woodward as the fine gentleman, and the famous "Kitty Clive" which were privately sold to a dealer for over £600, and subsequently re-sold at a profit. These fine figures were coloured, and although both models in white were well known to collectors I had never seen them before in colours. The sensational price of Bow figures was reached when in May, 1919, Mr. Stonor gave £3780 for two important groups representing Summer and Autumn.

Chelsea. In common with the majority of European porcelain factories, the earlier productions had an Oriental character. A kind of decoration known as *Kakiyemon* is found on the teapots, cups and saucers, and dishes of early Chelsea, and the paste of this first period has some resemblance to white semi-opaque glass with a thick lead glaze, which gives it a soft appearance. Quaint drawings of animals, representations of fruits, flowers, birds, and insects, will be found showing a good deal of white ground; and some of this early Chelsea was marked with an anchor in slight relief upon a raised oval medallion. Specimens of this "raised anchor" period are much sought after by collectors. Upon examination of some of these specimens of early Chelsea before a strong light, there will be observed some discs or "half-moons" in the paste. This effect is caused by an irregular mixture of the ingredients of which the paste or body is composed. The

" frit," that is, the feldspar or flinty particles, instead of being pulverised before mixing with the " kaolin," or china clay, were allowed to be mixed in unground particles ; thus an irregular transparency is caused, which can be detected by means of a strong light. The object of this " lumpy " mixture on the part of the first Chelsea potters is said to have been to give strength and rigidity to the plate, saucer, or dish ; but as processes improved, and bone-ash came into use, these irregularities disappeared.

There is no gilding on this early Chelsea, but one finds on some of the cups and saucers, plates, and dishes an edge of brown colour, which was later replaced by gilding.

The famous " Bee " milk-jug, both in the white and also coloured, belongs to the very earliest period of the factory, the specimen in the British Museum being marked with a triangle (impressed), the word " Chelsea," and date 1745. Collectors must be careful to avoid being deceived by a clever reproduction of this model, which was made at Coalport some sixty or seventy years ago.

The next period of Chelsea is that which, for want of a better term, I call the " Old Dresden " period. The figures are dainty, well modelled, and slight as compared with those of the subsequent time ; in fact, they very much resemble the old Meissen figures of the François Acier models, and these are generally marked with a minute red anchor. Tea and coffee services, dinner and dessert sets, are also more in the old Dresden or Meissen style, no doubt the result of the desire to copy a kind of porcelain which about this time (1750) was fashionable.

The more richly decorated Chelsea was produced a few years before the close of the factory in 1769-70, when the proprietor, Nicholas Sprimont, sold the whole concern to William Duesbury.

Some of the most beautiful productions of the Chelsea factory are the vases and services with rich ground colours of *gros bleu* or mazarine blue, apple-green, ruby or crimson lake, enriched by gilding and decorated with paintings after Watteau, Boucher, Lancret, or Teniers. The charming groups and figures, of much richer decoration than had previously been produced, are attributed to the influence and work of François

CHELSEA PORCELAIN.

A pair of very important groups representing " the Seasons," marked with the impressed R (François Roubillac) and gold anchor.

From a photo supplied by Mr. Albert Amor.

Roubillac, a French sculptor who is believed to have modelled at Chelsea up to the time of his death, which occurred in 1762. Some of these figures bear the initial of his name—an "R" impressed in the paste—and they are generally marked with the gold anchor.

By the way, an erroneous impression is very prevalent that the gold anchor necessarily distinguishes the best quality; it really means that the piece so marked belongs to the period of the factory when gilding was more generously used. There is no better quality than some specimens of the old Dresden type, which have the little red or brown anchor, but they are less decorative.

Chelsea china of the more richly decorated kind just described is in very great demand by wealthy collectors, and realises very high prices. A pair of vases of unusual size, nearly 20 inches high, with scroll handles and subjects after Fragonard, the ground colour being a rich *gros bleu*, some years ago were bought by Mr. John Cockshutt for £4000; a very important group of two figures, representing the "Music Lesson," was bought by Mr. Amor, of St. James's Street, in 1912, for £1837 10s., and after changing hands some two or three times within a few months, was ultimately purchased by Mrs. William Salting, and presented to the London Museum.

Less important groups and figures attributed to Roubillac, such as the pair of "Shepherd and Shepherdess," standing 12 or 13 inches high, were recently sold for from 300 to 500 guineas, and single figures will fetch from £50 to £100, according to size and quality. Cups and saucers, or small vases with the ground colours I have already remarked upon, command high prices, the crimson lake ranking first, and the deep, rich *gros bleu* and apple-green coming next.

A remarkable tea service of this crimson-lake ground colour, painted with Chinese figures, and in its original leather case, as delivered from the factory to its first purchaser, was recently sold for a little over £2000. It had remained in the possession of the same family ever since it was made, and was sold in consequence of the appeal made by our Chancellor of the Exchequer for funds to carry on the war. The owner felt conscience-stricken at keeping such a valuable possession which could be converted into War Loans, and it was valued and sold in accordance with this patriotic motive.

Such exceptional prices as some of the above, are of course only obtainable for remarkable specimens. The ordinary Chelsea shepherd and shepherdess; the figures of Mars, Minerva, Jupiter, Diana, and Europa; of Falstaff and Hamlet; of vendors of fruit; of boys and girls holding branches for candles, and so on, which are in demand by the more modest collector, can be purchased for such sums as £5, £10, £20, and £30, with corresponding values for cups and saucers, which although good in quality lack the special merit of having rich ground colours, and of being of the first quality.

In addition to the fabrique marks on Chelsea, all of which can be referred to in my *Pottery and Porcelain*, there will be found on the majority of Chelsea specimens three curious signs, which are those made by the tripod upon which the object stood when it was being burnt in the seggar inside the kiln. On the unglazed bottoms of figures these look like irregular circles of dirty thumb-marks; on the glazed backs of dishes or plates they have the appearance of raised blisters. A great many excellent and undoubted specimens are unmarked as regards fabrique mark, and these kiln-marks are useful signs to help the identification of Chelsea. The stands of Chelsea figures are generally flat, that is, not raised on scroll feet, as is usual in the figures of Bow.

Chelsea-Derby. The period which is covered by the term "Chelsea-Derby" lasted, as we have already noticed, from 1769 to 1784, when Duesbury removed the plant and models from Chelsea to his Derby factory, and was one in which some very beautiful products were made. The figures and groups were perhaps more "waxy" in appearance, and inferior to the best Chelsea; and a peculiarity to be noticed is the introduction of a light blue-green colour on the rock-like stands. The services and vases are of excellent quality, and show careful finish. Turquoise blue, which one found very rarely in the Chelsea period, was a favourite colour both as a ground and also as part of the decoration of borders, or partial decoration of a surface. Cupids painted in pink *en camaieu* in medallions, were introduced with charming results; and a good specimen of Chelsea-Derby, by the softness of its paste, fine glaze, and refined colouring, may be said to closely resemble Sèvres

CHELSEA-DERBY PORCELAIN.

A dish decorated with turquoise border and cupids, painted *en camaieu* in pink, marked with D and anchor in gold.

In the author's possession.

CHELSEA PORCELAIN.

Portions of the famous Mecklenberg-Strelitz service, decorated in rich mazarine blue panels and with exotic birds.

From a photo supplied by Messrs. T. Goode & Co.

china at its best. Crimson lake was also used during this period. (See illustration of a Chelsea Derby dish.)

Owing to the combined factories being under the proprietorship of William Duesbury, one finds occasionally that the models of Derby and Chelsea are mixed or interchanged, and I have seen services some portions of which bore the mark of Crown Derby and others that of Chelsea-Derby.

Longton Hall. The China factory known as Longton Hall may well be associated with an article dealing with Bow, on account of the resemblance which its productions bear to those of the earlier work of this factory. Indeed, for many years before we knew anything of Longton Hall, the somewhat quaint vases with peculiar powder-blue ground colour, and the figures with scroll bases, which puzzled collectors, had been christened " Early Bow."

I believe that it was Mr. Nightingale who first identified the mark of two badly formed L's and dots as that of Longton Hall, and also discovered the information about the factory which has since been at our disposal. The factory was supposed to have been started by a country gentleman named William Littler, with the technical assistance of his brother-in-law, Aaron Wedgwood, and to have been carried on for a few years in his old-fashioned country home (Longton Hall) in Staffordshire, the usual mark being his initial L reversed. As will be gathered from what I have said, the general characteristics are those of the earlier Bow, but there are one or two peculiarities which will be noticed. One of these is that when there are any encrusted flowers used in ornamentation, they are somewhat larger than one finds on other English porcelain ; and another is that the scroll vases of the figures generally have some red lines painted on them. With few exceptions, the specimens are more crude and unfinished than good Bow or Chelsea, but the short life and very limited output of the factory have caused the prices realised by specimens to be higher than their merit really justifies.

Imitations of Bow, Chelsea, and Derby

There are imitations of various kinds and qualities, good, bad, and indifferent. Some of the vases and services made

by John Rose of the Coalport works, are of excellent quality. He reproduced chiefly the fine Chelsea models with the coloured grounds, to which I have already alluded—the crimson lake, deep mazarine blue, and apple-green; the gilding is good, and the painting of figures, flowers, and landscapes carefully finished. On their merits, Coalport reproductions of Chelsea are excellent, and when offered for sale, by auction or otherwise, these specimens identified as they are by the cognoscenti, bring good prices. *But they are not old Chelsea.* By way of comparison in value, we may take as example a pair of genuine old Chelsea vases, about 9 or 10 inches in height, of good form, having the ground colour of crimson lake, and painted with figure subjects after Watteau or Fragonard, bearing the mark of a gold anchor, which would be worth from £200 to £250; their counterpart of Coalport manufacture might fetch £40 or £50. The great distinction is in the paste or composition of the vases. Coalport porcelain is white and clean-looking, and as a decorative item leaves little to be desired; but, just as I endeavoured to explain, when discussing the fine Mintons' reproductions of old Sèvres, they just *miss being the real thing.* The collector of old English porcelain demands Chelsea, and is willing to pay the market price, and when the dealer who acts as his adviser pronounces with a shrug, "Coalport"! he loses interest. The old Chelsea paste has a soft appearance, and a fine glaze, and the ground colour, which for the moment we are considering, has a more beautiful effect when used to decorate the Chelsea paste or body than it can be made to produce upon its Coalport imitation. Of course, the taste in old china is to a great extent one which is acquired, and, while the genuine article satisfies the collector, the other fails to do so. The example of a pair of vases which I have selected as the most valuable and eagerly sought after by collectors of old Chelsea explains my meaning; and these remarks apply equally to the less valuable kinds of specimens.

One occasionally finds services originally made at Chelsea, but which, having become diminished by breakages, have been reinforced by "matchings" made at Coalport; vases, the covers of which were missing, have also been completed with Coalport covers, and the collector should be upon the

PAIR OF LONGTON HALL VASES.

The ground colour of the characteristic blue, with paintings of figure subjects and birds.

alert for these "make-ups," because they materially affect the value.

Groups and figures of Coalport are seldom seen, and they are less successful in their approach to the originals from which they were copied.

The imitations produced by Samson of Paris are of quite another character. They are less carefully modelled and potted, the colours are more crude, the gilding inferior, and the details of painting wanting in merit. Figures and groups by Samson are also very inferior to those of Chelsea. The paste is hard and overglazed, the colours crude, and, even to an amateur of average knowledge, they are shoddy and quite unsatisfactory.

Clever imitations of Chelsea figures are made at an Austrian factory, which has adopted the mark in blue of two arrows crossed. Those which I have seen were the models of figures in bosquets, and these were marked. It is, of course, quite possible that orders may have been executed by this factory in which this mark, which is somewhat of a safeguard, has been omitted. The same factory turns out many figures of good modelling and colouring—soldiers, dancers, and others—but these do not affect the Chelsea style.

Now, with regard to the mark, there are one or two observations worth making.

I have already mentioned in the earlier part of this chapter that the small red anchor is found upon Chelsea china made before the period when gilding came into more common use, and that the gold anchor is found upon specimens where there is more gilding, such, for example, as those richly decorated groups and figures of Roubillac's time, which are attributed to him. The collector has been so constantly told that the gold anchor is necessarily the mark of the best quality, that makers of imitations have placed this device upon groups and figures of a kind that, had they been genuine, would certainly not have been marked with the gold anchor, but with one in red, or very probably not marked at all, but only bearing the tripod kiln-marks which have already been described.

A somewhat curious fact about the marks of old Chelsea and Bow is that, on account of there being no present

proprietor or representative interested in the protection of these factories, the marks used by them more than a century ago can, so far as any legal protection which the Merchandise Marks Act affords, be used upon any modern production, unless it so happens (and this is the point of the story) that these old marks have been appropriated and registered by the maker of imitations. Thus an English manufacturer putting on the fraudulent mark of old Bow or Chelsea might be indicted for trespassing on the property of a French maker of Chelsea imitations.

This does not apply to the marks of the Crown Derby, because the old marks have passed with the models and recipes into the hands of the present proprietors of the old Derby factory who have been mentioned.

In addition to the imitations I have discussed, there are copies of the old Chelsea, Bow, and Derby models, both vases and figures, made by some of the cheaper German factories, and these are much worse and more flagrant than the French.

The reader is referred to the Schreiber Collection, in the Victoria and Albert Museum, for a very representative display of specimens of the factories discussed in this article. There is also a good collection in the British Museum.

CHAPTER IX

OLD WORCESTER AND ITS IMITATIONS

THE great merits of Old Worcester porcelain demand special notice. Much has already been written on the subject, and in addition to such works as *Chaffers* and my own *Pottery and Porcelain*, monographs are available which deal more or less exhaustively with this important factory. The fine folio volume by R. L. Hobson entitled *Worcester Porcelain* should be studied by every serious collector of Old Worcester.

In these notes only a slight sketch is given, chiefly with a view to protecting the reader against the disappointment of buying imitations.

The factory is one of the very few which has continued without a break from its establishment by Dr. Wall in 1751, although changes in proprietorship have occurred. The very early specimens are of much interest; they include the well-known transfer pieces, the tea and coffee sets decorated in imitation of old Chinese porcelain, and the earlier "blue and white," both painted and printed. The period of greatest excellence was from about 1768 to 1783, when the beautiful salmon scale blue decoration was a feature. This was relieved by panels on a white ground, on which were painted figures, exotic birds, and flowers. The scheme of decoration of this period of the factory is brilliant, the painting executed with great skill, and the gilding used with economy and good taste. Besides the "scale" decoration, a rich powder-blue ground colour, a beautiful green, a canary yellow, and very rarely a crimson lake were used. Vases of different sizes and shapes, hexagonal and oviform, are favourite models and triumphs of the ceramic art. During the past twenty years wealthy collectors have shown their appreciation of these vases by

paying such sums as £1000 and even up to £2000 for choice examples, the preference being for those with figure decoration. Jugs in sets of three of different capacities, usually with a mask under the spout, cider mugs, dinner services, and tea and coffee sets of various shapes and patterns, have all been in great request, and prices for these have risen considerably. A dessert plate of salmon scale blue painted with birds in compartments, which could have been purchased twenty or twenty-five years ago for about £12, would now fetch £30 to £35, and a tea cup and saucer of similar decoration has risen in value from about £8 to £25, and when these specimens are decorated with figure subjects the prices soar into three figures. For fine specimens of green ground, pale canary, and when found, those with crimson lake, sensational prices are given.

The question as to whether figures were made during the Dr. Wall period at Worcester is debateable. This point has already been discussed in *Pottery and Porcelain*, and in Mr. Hobson's work on Worcester.

The next period of the factory is that known as "Flight and Barr," which lasted from 1783 to 1840, in which year an amalgamation took place with the firm of Chamberlains. Many years earlier Robert Chamberlain, who had been apprenticed at the old works, had started an independent factory in the town, and achieved considerable success, especially in dinner and dessert services. This combination lasted some seven years, and the next important change occurred in 1862, when the present company, entitled "The Royal Worcester Porcelain Company," was formed with the veteran Mr. Binns as managing director. Their work is always of a high class, but it is of course only the older productions, and particularly those of the Dr. Wall period, which interest the collector of old porcelain.

Another old Worcester potting firm which has been acquired by the present company is that of Grainger, whose productions of very moderate merit are of some interest though not of great value.

Donaldson's Worcester. Besides the china which was decorated in the Old Worcester factory, there was a considerable quantity which was sold in the white and decorated by outside artists. Two of the best known of these outside china painters

WORCESTER PORCELAIN.

One of a pair of important vases, 17 in. high, Dr. Wall period, blue salmon scale decoration with exotic birds on white ground.

From a photo supplied by Mr. Albert Amor.

were John Donaldson and O'Neale, and some important vases signed by them have sold for high prices. There is an illustration of a vase decorated by O'Neale.

The paste of the early Worcester is soft, dense in character, and when held up to the light shows a greenish tint. Some few years after the establishment of the factory steatite or soap rock was used, and the paste acquired then a different appearance. The glaze is always good, and one seldom or never finds a piece of the Old Worcester carelessly potted.

Those who are acquainted with the pastes of different English factories will notice how closely the Salopian and Caughley pastes resemble that of Worcester.

Imitations

These are of different kinds. Samson of Paris makes the sham Worcester which is the most common. This should be easily detected as the paste is glossy instead of having the opaque appearance of real Old Worcester of the Dr. Wall period, which it endeavours to imitate, while the "scale" decoration and the panels are very indifferently painted, and have a more superficial effect. The German imitations are worse than the French, being coarser both as to quality of the paste and decoration.

The imitations which require more experience in detecting are those made at Coalport some fifty or sixty years ago. The painting is often well executed, but the paste is whiter than that of Worcester.

In the autumn of 1918 I happened to be at Puttick and Simpson's auction rooms, and one of the partners showed me a pair of oviform vases of dark blue salmon scale and bird decoration, which were to be sold by them the week following. I pronounced them very good Coalport imitations of Worcester, and as decorative items worth about £20 (a pair of genuine Worcester vases of this size and decoration would be worth at ruling prices about £500). About ten days later one of our best-known dealers asked me if I would go to a dealer he named and examine a pair of Worcester vases, for which he was asking £700. The description he gave so much resembled that of the vases at Puttick and Simpson's that I rang them up

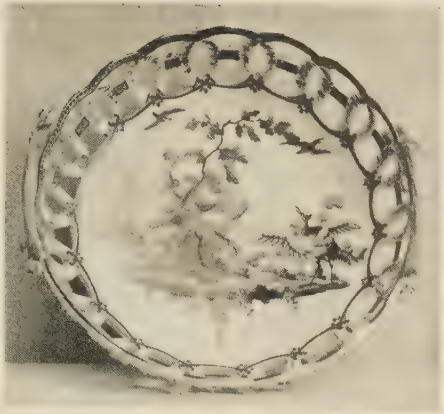
and asked what these vases fetched at the sale, and who bought them. The answer was that the price realised was 11 guineas, the dealer I had been asked to visit being the purchaser; an examination was therefore unnecessary, but the incident proved that the imitation was sufficiently clever to render my friend desirous of taking another opinion.

Among other firms Messrs. Booth of Tunstall make ware called "Silicon China," decorated in the style of Old Worcester, and they especially affect the apple-green ground colour. Their work is of merit as ornamental china, but even if unmarked it is easy to distinguish it from Old Worcester. It is not true porcelain, but a superior and well-glazed earthenware.

A word of caution must be added about some genuine Old Worcester of very sparse decoration, which has been repainted with more elaborate decoration and then re-fired. An Italian named Cavallo, who was at one time the *chef* to the Marquis d'Azeglio, Italian Minister to London, was an adept at this kind of re-decoration, and some forty-five or fifty years ago it was known among dealers and connoisseurs as "Cavallo's Worcester." The colours which have been added are more opaque than in genuine Worcester, and the decoration seems thicker and more clumsy; he generally painted fruit and flowers on tea and coffee services.

A Test. When there is a rim on the bottom of the cup or saucer of Old Worcester, it will generally be found that a slight shrinkage of glaze has taken place just inside the rim, so that if the point of a lead pencil be drawn along just inside the rim, it will mark where the glaze has shrunk and left the body exposed. Of course, the space of unglazed surface is very minute, only just a crack in the glaze, sufficient for the pencil to mark, which it will not do on a glazed surface. This test, however, is not entirely reliable because in some specimens the shrinkage referred to has not taken place.

The best advice that I can offer the amateur is to make a careful study of undoubted specimens, noting the general character of the paste, glaze, and painting. Imitations will, by careful comparison, become apparent to an intelligent observer.



Perforated Dessert Basket decorated with exotic birds on a white ground. Marked with cursive W.

WORCESTER PORCELAIN.

Vase rich blue ground colour. Painted in animals by O'Neale.

From photos supplied by Mr. Albert Amor.

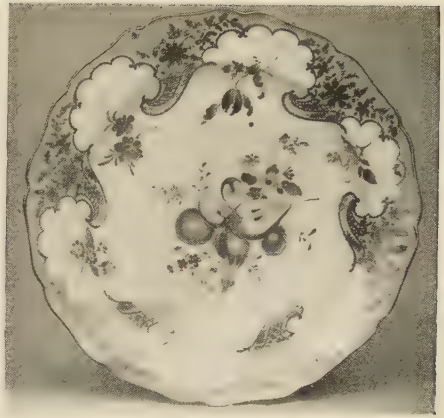


Plate of a typical decoration affected by the Worcester factory. Fruits in centre and scroll border.

CHAPTER X

NOTES ON LOWESTOFT, STAFFORDSHIRE POTTERY, AND ON SOME FAIENCES

THE inclusion in this chapter of three such different subjects as Lowestoft, Staffordshire pottery, and some of the Continental faiences seems to require explanation. The chief purpose of this book being to help the inexperienced collector to avoid the numerous pitfalls which beset his path in the shape of imitations of the work of old Ceramic factories, I have selected those which more than others have been the subject of misleading reproductions. This is also my excuse for the slight departure from the title "Porcelain" of this section of my book.

In my latest edition of *Chaffers* there are descriptions and marks of over a hundred different fabriques of faience, the majority French, a great many Dutch, several Italian, a few German and Swedish, besides those of an Eastern character. The general subject therefore presents a wide field for the collector who cares to take up this branch of Ceramics seriously, and my few notes therefore should only be taken just as a caution with regard to the specimens of faience which are more generally offered for sale. My chief reason for such slight attention to an important subject is that there are very few English collectors of foreign faience, and even if they were more numerous they would find very little that is genuine on the market.

Lowestoft. In the latest edition of *Pottery and Porcelain*, this factory, which has been the subject of so much misunderstanding, has been fully dealt with. The collector interested in Lowestoft should make himself acquainted with the history

of the works, and he will then appreciate the fact that it was only a minor undertaking, and quite incapable of producing many of the ambitious specimens which we are sometimes asked to accept as Lowestoft. Some twenty or twenty-five years ago nearly all the china which was decorated with a crest or coat-of-arms was described as Lowestoft, and the opinions of experts differed so widely that while Sir Wollaston Franks considered this kind of armorial china to be Chinese porcelain decorated in England, Professor Church omitted all mention of it in his work on English porcelain, while Chaffers gave the factory an importance which was altogether incorrect.

The so-called Armorial china, if genuine, is with few exceptions that which was made in China to the order of English families who sent out drawings of their crests, monograms and coats-of-arms; and the dinner and tea services were decorated with these heraldic designs and sent home by the East India Company's vessels. Many of these orders were very probably carried out for the company's officers who had received commissions from their friends in England.

The real Lowestoft has a soft paste quite different from the very hard Chinese paste, and closely resembles that of early Worcester or Bow; some pieces have a glaze with a blue tinge, and we frequently notice that this glaze has overrun the bottoms of such pieces as jugs and teapots and punch bowls, covering the rims and flanges. These rims show evidence of careless and unskilful potting in a great many instances, and only occasionally do we find a piece of Lowestoft well and carefully potted.

The manufacture of medallions commemorating birthdays was a speciality of Lowestoft, also various jugs, teapots, plates, and flasks with names and initials of persons with dates which generally run from 1760, some four years after the factory was started, to 1796, which was about eight years before it closed down.

Lowestoft bore no regular factory mark, but very frequently we find a small numeral in blue, and these run from 1 to 60. There are also on some specimens the initials of workmen, the names of some of whom are known to us.

As regard decoration a great deal is very crude and sparse, frequently in blue, similar to the very early Worcester or Caughley. Indeed a great deal of Lowestoft might be classed

LOWESTOFT PORCELAIN.

A group of typical specimens.

From Litchfield's *Pottery and Porcelain.*

as very crude and inferior Worcester. No figures or groups are known, but such memorial pieces as have been named, and tea services, jugs and tankards. When these services are of the better and more finished description and decorated in colours, apart from blue, they are nearly always of an Oriental character, and but for the paste and the drawing of the Chinese figures might be taken at a glance for Chinese porcelain.

The old Chinese porcelain which has been alluded to, as made to the order of English families, is excellent in quality, and well worth collecting as good armorial china, but it should most certainly not be mistaken for Lowestoft.

Imitations

The popularity of Lowestoft owing to misunderstanding some twenty-five years ago amounted to a craze, and apart from the real Chinese porcelain with crests and monograms just mentioned, a great quantity of imitation armorial china was made and palmed off as Lowestoft. Samson of Paris is the chief offender, and his vases, jugs, bowls, and tea services, decorated with crests and coats-of-arms, are to be found in every collection which has not been " weeded."

Only experience and knowledge of pastes, glazes and potting will enable the amateur to recognise real Lowestoft and reject the French imitations.

Staffordshire Pottery. Within the last few years the fashion for collecting the Staffordshire pottery figures and groups produced by Enoch Wood, Ralph and Aaron Wood, Wood and Caldwell, Turner, John Walton, Ralph Salt, and other contemporary potters of the late eighteenth and early nineteenth century has naturally caused a great rise in price, and also a difficulty from the dealer's point of view, in procuring a sufficient number of specimens to meet the demand.

As a result, reproductions of many of the favourite models have been placed on the market. Toby jugs, busts of Wesley, Wellington and Nelson, the groups of Vicar and Clerk, the Tythe group, figures of the Seasons and others are to be seen in many dealers' shops, and if the collector wishes to avoid the purchase of reproductions he must exercise considerable vigilance. In the 12th and subsequent editions of *Chaffers'*

Marks and Monograms I have given particulars of nearly all these old English potters, and the many peculiarities by which their individual models may be recognised. It is sufficient here to remark that the glaze of the old is transparent and that of the reproductions is opaque. As regards modelling, there is just as much difference between old and new as there is between a proof engraving and a print; the modern Staffordshire pottery figures, groups and Toby jugs miss the forceful character in the modelling which we appreciate in the genuine old examples. A very good collection of old Staffordshire pottery can be seen in the London Museum. Many of our provincial museums have collections of this quaint and characteristic English pottery.

Old Delft and French Faience

The ware made at the old Dutch town, which has given its name as a kind of generic term to faience, is now very scarce, and it is probably within the mark to say that nine-tenths of the specimens which one sees are reproductions. This rather sweeping criticism applies not only to Delft proper but to the faiences which were made in the sixteenth and seventeenth centuries at various old French potteries. The products of Marseilles, Moustiers, Rouen, Nevers, Strasburg, all very similar in many respects, have been copied by Samson, and his earlier work has considerable merit.

In some French potteries there has been a revival of the old sixteenth century industry. In the case of Nevers it is carried on by a potter named Montaignon, who has adopted a rebus on his name (My tie) as a fabrique mark, and his work is very much on the lines of the old seventeenth century faience. There are several other factories where, after the lapse of half a century, the industry has been revived, but naturally more on commercial lines than was the case with the pioneers of the potters' efforts in this direction.

As regards decoration, the work on the original faience is somewhat rough and sketchy, and therefore there is not a great deal of difference between the real and the imitation with regard to drawing. The chief differences are in the material itself, of which the vase, plate or jug is composed.

The original is more carefully potted, is much thinner and lighter, and the glaze has the appearance of enamel. The marks of the old faiences have been copied, so these are not reliable tests. Nothing but very careful comparison between an undoubted and a doubtful example will help the collector in the detection of the points of difference.

There is a modern faience factory at Delft, where some good decorative blue and white ware is produced, and in some of the Belgium and Dutch factories quite passable imitations of old Delft are made, but, as I have already noticed in the case of the imitations of old French faience, these are rougher in finish, clumsier in substance and different as to glaze : to a practised eye they lack the " character " of the old work.

Speaking generally it may be said that the imitations of old Delft and French faience are very clever, and calculated to deceive all but experienced judges.

FURNITURE

CHAPTER XI

OLD OAK FURNITURE

In my *Illustrated History of Furniture* I have attempted to convey some idea of the change in fashions and designs of furniture, and the reader will find therein a slight sketch of the historical changes from pre-Gothic to Gothic, then to Renaissance, migrating from Italy to France, Flanders and England, with illustrations of the various types and styles. For the purposes of the present work it is unnecessary to go over the same ground again, but inasmuch as old oak furniture and panelling will always appeal to a large number of art lovers, some account may be useful of the kind of oak work in fashion from the time of Elizabeth to that of James II. With the accession to the throne of Great Britain of William III. walnut generally began to replace oak.

Renaissance architecture, which originated in Italy in the fifteenth century and succeeded the Mediaeval, aimed at reviving classical antique forms. In Italy it subsequently developed into a style of decorative treatment of classic forms, abounding in pilasters, columns, broken entablatures and ornamentation in which scrolls and arabesques were favourite features. In other European countries it gradually replaced the pointed or Gothic architecture. In England our Tudor style may be described as a compromise between Gothic and Renaissance.

Any discussion of the styles adopted in the oak furniture of Italy, France, Flanders, Spain or Holland would entail far more space than the limits of a single chapter permit, and as at the present time the attention of most collectors is directed mainly to the Elizabethan and Jacobean examples of old oak, I propose to confine my remarks to this period.

Following the architectural features prevalent from the early

part of the sixteenth century as displayed in the stone, brick, plaster and timber of the houses of our ancestors, the interior woodwork and furniture were designed upon similar lines. Chimney-pieces in stone or marble with a superstructure either of the same material, or in carved oak made during Henry VIII.'s reign, were influenced by Holbein's school of design, and were followed during Elizabeth's time by the strap-work which we associate with the period. The introduction of grotesque figures and animals represented in oak, and the adoption of the acorn or baluster form, more or less ornamented with carving for the legs of tables, came about during the latter part of this Queen's reign.

It is generally accepted that a great deal of the decorative woodwork produced in England about this period was the handiwork of craftsmen from Flanders, and it was doubtless from these immigrants that our native carvers to a great extent acquired their skill.

Hatfield House, Burghley House, and Hardwick Hall are among the standing examples of Elizabethan woodwork which remain in their original setting, while the detached specimens of the time to be seen in our museums afford ample opportunity of reference to the various details of design and ornamentation.

Under the inspiration of Inigo Jones, one finds during the reign of James I. a return to a more sober and restrained ornament, and this period may be accepted as the best for Jacobean woodwork, not only as regards design and ornamentation, but for excellence of joinery. There is no better storehouse of this period of furniture than the contents of Knole, near Sevenoaks. The contents of " Chequers," which has recently been given to the nation as the official country residence of the Prime Ministers of England, may be seen by special permission, and some of the fine furniture of this famous old English mansion consists of good examples of sixteenth and seventeenth century English craftsmanship. Ham House, Nostell Priory, Houghton, Hornby Castle and Badminton, are also great storehouses of art treasures which include examples of this period.

Charles I. was a great lover of art, and did much to stimulate good taste in England, but the Puritan rule brought about a temporary reaction.

OLD OAK FURNITURE.

1. Court Cupboard (Elizabethan in style, but dated 1610).
2. Refectory Table, English (*temp.* Charles II.).

In the Victoria and Albert Museum.

The Cromwell chair, with plain leather back and the seat supported on turned legs and stretchers, is an example of the time of the Commonwealth, and of the more severe taste which became fashionable in furniture. With the restoration of the Monarchy in England came a great revival in the production of carved oak.

Oak dressers, court cupboards, chairs and tables were now designed with greater freedom of line and detail, the cornices and pediments of "livery" cupboards are rich with scroll-work, and the back panels of settles are full of ornate detail; the high-backed chairs in which two cupids supporting a crown form the ornamental *motif* of the backs and stretchers, are of this period. In the reign of Charles II. a great deal of richly upholstered furniture was imported from the Netherlands, France, Spain and Portugal, but as we are only concerned with oak furniture for the moment this does not come into the picture.

As the furniture became lighter and more luxurious in character, upholstery played a more important part in its composition. The seats and backs of the chairs and settees had panels of canework intended to be covered by cushions which were of embroidered velvet, or some less costly material, bedsteads had rich hangings of silk and velvet, and the "day-bed," a kind of sofa with frame of oak and canework seat and back, came into more general use. Generally speaking furniture was more comfortable.

After this period of over-elaborate carving in oak, a strong Dutch influence came in with William III., and brought about a change in our oak furniture. It is very difficult to distinguish some of our oak carving of the time of William and Mary from that which was imported from Holland.

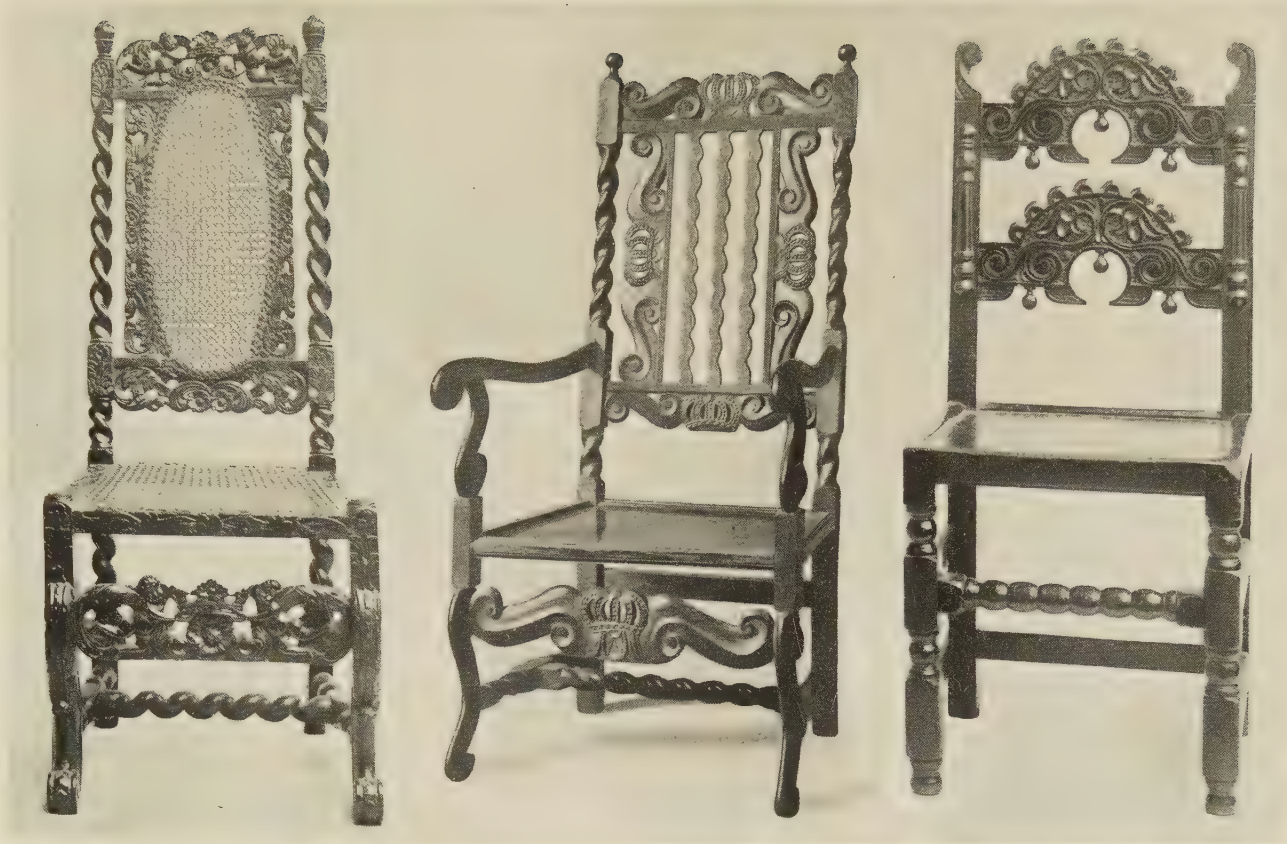
In Chapter XIII., descriptive of the furniture of the time of William and Mary and Queen Anne, I have referred to the change of fashion about the time when walnut wood, marqueterie, lacquer, and carved and gilt upholstered furniture began to replace oak, and it may be said that the glory of the "Age of Oak" disappeared about the time of the accession of William III. when the "Age of Walnut" came into its own.

Imitations and Reproductions

In a small book entitled *How to Collect Old Furniture*, which I wrote sixteen years ago, there is included a chapter upon "Faked Furniture," and although the present notes are limited to imitations of old oak, while my previous cautions referred to furniture of different kinds, I cannot help to some extent repeating much of what I formerly wrote.

I do not propose to say anything about Gothic fifteenth century oak except that it is extremely scarce. An old coffer decorated with front panels of Gothic tracery or some linen pattern panels that are really of the period, may occasionally be found, but they are "rare birds." I have seen some clever French imitations, but they were of French Gothic work, and I am now dealing with English oak. Some few years ago an American gentleman who had read my *Illustrated History*, asked me to advise him with regard to the purchase of furniture for a house he was building in which were a hall and dining-room to be devoted to Tudor oak, and he asked me to examine a quantity of linen pattern panelling which was vouched to be genuine and which had a good history. The panelling was modern, but I could see that my client was disappointed at my expressed opinion, and the vendor was furious. The American was the proprietor of an important machine-tool manufactory in Chicago, and I explained to him that inasmuch as old fifteenth century linen pattern panels were carved by hand, the convolutions which represent folds of linen vary in the depth of relief from the background. I placed a rule on the face of the linen folds and pointed out that these were absolutely level as regards relief, a result which it would be impossible to obtain by any other process than by machine-cut ornament. The ends of the convolutions were doubtless carved up by hand, but my demonstration convinced my client and discomfited the owner, who appeared to be quite honest in his belief that the panelling was genuine. This incident is mentioned because it must be evident that in old fifteenth century carving, the handiwork of craftsmen of the time must bear an irregularity which gives it the charm of individuality such as no machine can produce.

We must remember in dealing with oak furniture of Elizabethan and Jacobean periods, that there was during the former



ENGLISH OAK.

The left-hand chair is of the time of Charles II.; the centre a Scottish chair in Holyrood Palace (*temp.* James I.).
The right hand chair, Old English (Yorkshire), seventeenth century.

reign a very limited amount of variety in furniture. They had the chest, sometimes with plain moulded and sometimes with carved panels, and varying in size from a bible-box or small box containing articles used by the priests in our churches, to the large dower chest which was intended to contain clothes or linen. Tables were limited to the long refectory tables which are still to be seen in some of our colleges at Oxford and Cambridge, and in some old houses and public halls. Chairs, with few exceptions, were only in use by the master or mistress of the mansion, while the guests sat on long benches such as can still be seen in college halls and in the old Charterhouse in the city which was Lord North's town house during Elizabeth's reign.

The old four-post bedstead with an elaborately carved headpiece, some handsome supports for the cornice and occasionally a panelled tester with carved ornament and sometimes an inlay of yellow pear tree, was also characteristic of the period.

Besides these there were Court cupboards, livery cupboards, and in churches credences, benches, miserere stools, choir stalls, pulpits and rood screens, many of which still exist in our cathedral chancels and are very fine pieces of work. Roughly speaking, these comprised the furniture and ornamental woodwork of the sixteenth century. We must therefore look with some amount of suspicion at the prodigious quantity of Elizabethan carved oak which is offered to the collector who is more enthusiastic than cautious.

The imitations are of various kinds. Firstly, that which is entirely new or made perhaps some twenty, thirty, or fifty years ago with the intent to deceive, from a design copied from prints or pictures : the wood is stained almost black to represent the colour of age—worm-holes are produced by the use of a shot-gun, and old iron hinges are used for the doors of cabinets or lids of chests.

Secondly, there is the composite article made up of fragments of old work which have been collected and adjusted to their new rôle. The old Elizabeth bedstead has formed a kind of reservoir to be drawn upon in this connection. When the brass bedstead came into general use some fifty to sixty years ago, these old bedsteads had no great value in the eyes ot the collector of that time, and many were discarded and sold for

small sums. They were broken up and dispersed. An experienced observer can recognise portions of the carved headpiece doing duty as the carved overmantel of an oak-panelled room, or as part of a Court cupboard or buffet. The acorn-shaped ornaments of the bedstead are found acting as the supports of the modern cornice of a Court cupboard, or as the legs of an Elizabethan table with modern work to complete the construction. Sometimes in a credence or buffet, the only really old portions are one or two panels which have supplied the *motif* in the design and construction of this composite piece of furniture, and the new parts have been stained and "doctored" to harmonise with the old portions.

The art expert is sometimes credited with almost supernatural knowledge, but as regards the detection of imitation or faked oak furniture the discrimination of a person of ordinary intelligence should be sufficient for the purpose, provided that he will really give full play to his powers of observation.

Only recently in making a valuation of some heirlooms in an old Tudor house, I found a remarkably fine old Elizabethan bedstead of the kind just referred to. The work at first sight seemed quite genuine and of the period, the date carved on the headpiece was one of the early years of the Queen's reign, and as the house was built by Inigo Jones quite early in the reign of James the First, one had reason to expect that the furniture which had been there for generations would be beyond reproach. I looked at all the details carefully and noticed that the square panelled pedestals which supported the elaborately carved posts with acorn-shaped ornaments, were different from the mouldings which formed the small panels. I also observed that the little masks which ornamented the centres of these panels had been *applied* and not carved out of the solid. An examination of the lower members of the headpiece showed that the bedstead, which was quite a genuine example, had been raised some 9 or 10 inches by the additional work to the lower parts.

Before leaving the house I had some conversation with the steward, who told me that he had been on the estate for forty-seven years, and I asked him if he remembered any alterations to the bedstead. He said that until I mentioned the matter he had forgotten, but he now distinctly remembered a former

CARVED OAK.

Portion of oak panelling, Stuart period. The turned and split *appliqué* ornaments are characteristic of this period—early part of the seventeenth century.

master having the work done. This personal reminiscence is somewhat fully detailed here, because it describes the kind of examination which any observant person who is really interested in the subject is capable of making.

To one accustomed to examine old oak critically there is a difference between hand-made and machine-made mouldings, and where an old moulding forming the side of a square or oblong panel has been lost, and a new piece of moulding inserted in its place, the difference will be apparent. Of course such a slight restoration is quite legitimate, it is impossible to expect an article after 300 years of wear and tear to be in its original condition, but there are restorations and restorations, not only as to extent but also as to the skill and the manner in which the work has been done.

Passing from Elizabethan to Jacobean times, we have a much greater variety of rich old furniture to draw upon. Chairs were in more common use, tables were in greater variety. We have the gate-legged table of different sizes and shapes, and furniture designed for smaller rooms becomes more domestic and less palatial.

The reproduction of the old models of oak furniture such as one can still see at Knole are numerous, and they are of varying quality. The joinery of the old Jacobean furniture is excellent and peculiar, the joins where the tenon and mortice came together were fixed by wooden pegs, and it is not difficult to see whether these are genuine or not. The carved work in the reproductions, even in some of the best, is more mechanical and lacks the spirit of the old work.

The method of polishing the old oak is quite different from the modern French polishing, and even if this latter process has been modified to imitate the old, it is impossible for new work to acquire what for want of a better word I must call the "patina" of that which is really old.

When the Elizabethan and Jacobean furniture was made it was finished with a coating of beeswax dissolved in turpentine, and then rubbed continually by the housewife or her maid. This constant friction or "elbow grease," to use an old English expression, has gradually produced the surface which I have called "patina," and this effect cannot be exactly imitated.

While we are considering the surface of old oak it may be worth while mentioning that where new work has been added to the old and stained to match, this artificial colouring will in a few years become much lighter, and although a fresh coating may be given it will still lose some of its colour more or less quickly as it is exposed to the light. The grain of the new wood will also show a difference if carefully examined, and if this grain has been coated with thick varnish so as to give the appearance of age, this method of " camouflage " is not difficult to detect. When suspected, a slight scraping with a penknife of some part not prominent, will reveal the new wood underneath the stain and varnish, while the old parts if tested by similar means will make the difference apparent.

CHAPTER XII

OLD FRENCH FURNITURE

A BOOK written with a view to help the amateur collector would be very incomplete without a chapter upon the important subject of old French furniture, but it is one which would require a whole volume or series of volumes to render it justice, and I have already devoted a considerable portion of my *Illustrated History of Furniture* to the most interesting periods of French cabinet work. Lady Dilke's useful volume upon the same subject is available, and there are other valuable works of reference. As this is a collector's book I will devote a chapter to hints and cautions to the amateur purchaser of pieces of furniture which are represented to be genuine examples of their respective periods, and therefore of suggested high values.

Perhaps I may be permitted to express a strong view that collectors should abandon or avoid the rather fashionable ambition of possessing cabinets and commodes which belonged to royal people and notable members of the French aristocracy. The number of articles of furniture of all sorts and kinds which are supposed to have been owned and used by Marie Antoinette would fill many large warehouses.

There are of course a few great houses, such as our royal palaces and some old and stately mansions, where *grandes pièces* of what may be termed state furniture are quite appropriate, but in a modern house, however large, the gorgeous furniture decorated with elaborate gilt bronze mounts, Beauvais tapestry screens, and suites of carved and gilt chairs and sofas, designed for the salons of the great châteaux of France, appear to be somewhat out of place.

Apart from the question of good taste and consistency, such ambitious articles of furniture are seldom genuine. When we

remember the comparatively few families for which such furniture was made, the wreckage wrought during the great revolution and the wear and tear and destruction during upwards of a century, or in the case of the earlier pieces of two centuries, it is evident that only a small residue can be available for the modern collector.

It is quite certain that the massively mounted bureaus, the carved and gilt consoles, the *chaises bergères*, *canapés* and *fauteuils* with tapestry purporting to be Beauvais or Aubusson, have been reproduced in large quantities by Paris *ébénistes* and *fournisseurs* within the last fifty or sixty years to satisfy a perverted taste for this kind of furniture.

When I see in some of the dealers' shops exhibits of these gorgeous reproductions of the great pieces of Boulle, Oeben, Riesener, and their contemporaries and successors, with the mounts in gilt bronze copied from the models of Caffieri, Cressent and Gouthière, I wonder who it is that buys them. If they are genuine they are only fit for a palace or a museum, and in ninety-nine cases out of a hundred they are not genuine.

In the Wallace Collection and also the Jones bequest, the reader will find besides some ambitious examples of the *ébéniste's* art, a number of charming pieces of a more domestic character; writing-tables, both the ordinary flat-top kind and the cylinder or tambour folding-top variety, commodes, occasional tables, cabinets and chairs, settees and sofas of the periods of French furniture running from the Renaissance of Henri II. and Henri IV., through the long reign of Louis XIV., followed by that of the Regency (*l'époque de la Régence*) of Louis XV. and of Louis XVI., changing into the Directoire period and then to that of the First Empire.

The changes in style run from the oak and walnut of the later Renaissance without metal mounts, to the massive and grand lines of Louis XIV. under the influence of Berain and his contemporary designers: then come the over-elaboration of mounted ornaments, the twisted curves and fanciful details of Louis XV. and the Pompadour taste, and these are followed by the more sober and sedate lines of Marie Antoinette with the jewel-like metal work of Gouthière; finally there are the easily recognised Directoire and First Empire styles. Examples of all these can be seen in the Wallace Collection, and if the

FRENCH FURNITURE.

Commode with fine gilt-bronze mountings by Jacques Caffieri, period Louis XV.
In the Wallace Collection.

Commode with Chinese black and gold lacquer and fine mountings, period Louis XV.
In the Victoria and Albert Museum.

(See notes on lacquer, Chapter XVII. p. 148.)

FRENCH FURNITURE.

Upright Secretaire in marqueterie with gilt-bronze mountings; the cabinet work by Riesener; mounts probably by Gouthière; period Louis XVI.

In the Wallace Collection.

reader can visit the *Musée du Garde Meuble*, the Louvre, and the *Musée Cluny*, a further opportunity of study will be afforded him. In the " Reference to Museums " at the end of this book, the reader will find notes of some other collections rich in old French furniture which are accessible to the public.

All these varieties of design in French furniture have been so fully described that it is unnecessary here to say more about them. A few representative illustrations will serve the present purpose.

Reproductions and Imitations

The sensational prices realised at auctions have naturally stimulated the manufacture of reproductions of the old, and also of imaginative new pieces made to deceive the uninitiated. The amateur needs great caution in making purchases.

Some good reproductions made by Henri Dasson, Zwiener, Beurdelet, Roux, Solmani (for " Vernis Martin " furniture), and other first-class French *ébénistes* were carried out correctly as to style and to the last detail. The joinery, the marqueterie where employed, and the gilt bronze work, are all of high quality, and the prices charged for them as reproductions, honestly and on their merits, are necessarily high, but they are in many cases not a tenth part of the sums which the genuine originals realise when offered at auction. Therefore there must be some risk in buying these reproductions at higher prices than their real market value.

One of the makers of these reproductions of museum specimens of *meubles de luxe* once told me how he had succeeded in obtaining some details of the mountings of a table that he was desirous of copying, and the story shows ingenuity and daring. He obtained a permit to make a drawing, and on showing this authority to the *sergent de ville* on guard in one of the galleries of the Louvre, asked him to hold his drawing-board while he made his sketch. A liberal *pourboire* secured the man's innocent co-operation in his plan, for while the drawing-board held up in front entirely blindfolded him, the clever manufacturer took " squeezes " of the parts of the table he required with wax, which he had brought with him for this purpose.

With the results of wear and tear and with what a French dealer once described to me as *Patina de Londres* upon them,

by which of course he meant the action of the damp and foggy climate of our country, some of these French reproductions made fifty years ago require very careful " vetting."

I will relate a personal experience which will explain the minute examination which is sometimes necessary.

Some few years ago I was consulted as to the genuineness of two important pieces of French furniture which formed part of a great collection, and upon which doubts had been expressed by experts. The one was a cabinet of Marie Antoinette period, the chief decorations being three beautiful panels of gold ground lacquer, the mounts of gilt bronze being in the style of Gouthière, and altogether a charming example of the best French work of late eighteenth century.

The other was a Marie Antoinette table somewhat similar in design to the celebrated one which in the Hamilton Palace Sale realised £6000.

I could find no fault with the cabinet, joinery, lacquer or mounts; all these satisfied me, and I expressed an opinion accordingly. My friend then extracted from the stretcher of the stand of the cabinet one or two screws which were of the kind known as " gimlet pointed," and asked me was not the gimlet-pointed screw the invention of Joseph Chamberlain? I felt bound to acquiesce, but I still felt certain of the cabinet, although we had extracted screws from portions of the framework where they could not have replaced others, and were evidently those used when the cabinet was made.

I sent for a cabinet-maker foreman who was many years ago in my employment, a very intelligent craftsman, and asked him to look at the cabinet strictly from a *joinery* point of view, and tell me when he thought it was made.

" French, late eighteenth century, sir, for certain," and he pointed out some technicalities of the cabinet work. I then showed him the gimlet-pointed screw and asked if he could account for it. " Certainly I can. Mr. Chamberlain's patent was *not for designing a gimlet-pointed screw, but for a machine to make them.* These are some of the old *hand-filed* gimlet-pointed screws used for delicate cabinet work at the time." Now I must candidly admit that until that explanation I had not noticed this difference. Under a powerful glass one could see the difference between a *hand-filed* screw and machine-

work. I was in good company with my previous want of observation, for the screw had been the chief cause of doubt.

The Marie Antoinette table I felt sure was one of Henri Dasson's best reproductions made some thirty years ago, and upon removal of some mounts we had the satisfaction of finding his initials.

This story shows how difficult it may be to form a correct judgment, and at the same time how important, since this cabinet was valued by me at £6000 and the table at £300, whereas if I had been satisfied that the latter was of the same quality and period as the former, it would have been worth about £1500 or £1600.

So much for the best French reproductions of the period of old work which is greatly in demand. There are manufacturers in Paris who have specialities for walnut Renaissance cabinet work, others for the period of the three Louis and later. There are also makers of the second and third class, whose work is much cheaper and inferior. The gilt bronze mounts on some of these productions are made by an inexpensive and effective electric process, termed in Paris " galvanos," and require careful examination ; the gilding also is electric gilding, and not the old and costly process which we used to call in England " water-gilding," and which is known by the French as *dorée mercure*. The method is to cover the bronze mounts with an amalgam of pure gold with mercury, which latter evaporates when the bronze is heated, leaving a deposit of pure gold. The best modern French *ébénistes* employ this process, the others do not, and of course there is the much cheaper process of producing gold *appearance* (that of lacquering), which is used by the makers of inferior furniture. This gold lacquering is effected by washing the mounts with a solution of shellac and spirits of wine, which evaporates when heated and leaves the thin coating of shellac. Shellac of different tints can be used ; white shellac is very useful as a preservative of gilt metal work.

Collectors of the more modest specimens of old French furniture will sometimes find it difficult to distinguish from the French work some well-made and well-mounted tables and cabinets in Louis XV. or Louis XVI. style, which were made in England. The firm of Town and Emanuel of Bond Street, some seventy years ago turned out very good work of

this kind, and when some of their pieces appear in good company at Christie's, excellent prices are obtained. Toms and Luscombe, and Webb, afterwards Annoot, also of Bond Street, but a little later than Town and Emanuel, were also makers of this class of furniture, and there were others varying in the quality of their productions. These were not made with any intention to deceive, but executed to order copying the French fashion then in vogue. To an old hand there is something in the lines of the furniture, the sweep of the curves, something in the lack of the French life and spirit which enables him to detect English reproductions though excellent of their kind.

Apart from these honest reproductions there are many which cannot be so classified. High prices and a great demand are sure to evoke a supply, and the imitations of old French furniture of desirable periods and styles are numerous. Imitations are made with parts constructed of wood showing signs of age, such as the backs of commodes and cabinets, the interiors of drawers, and these age-worn parts will be pointed out to the credulous amateur as proof of the specimen being genuine.

In some cases genuine old pieces of the ordinary kind of domestic furniture have been "dressed up," veneered and enriched with metal mountings, and I have seen the forged initials of well-known *ébénistes* branded on the piece, in imitation of the custom of some of the old French *maîtres* to mark their best pieces.

The same kind of elaboration of plain ordinary chairs, settees and sofas has been carried out, carving added to the plain frames, gilding applied and partly rubbed off again, to give the appearance of wear and age.

Nothing but careful examination aided by considerable experience can guard against these deceptions, and I would advise the collector who has not had opportunities of acquiring the necessary knowledge, to get advice from a competent judge before purchasing pieces of high price.

A careful attention to the points of excellence of specimens in the Wallace Collection, the Victoria and Albert Museum, and in Windsor Castle, will materially help the amateur to form a judgment on the merits of old as compared with modern work.

In my chapter on "Bronze Statuary" there are some comments upon the wonderful "spirit" which is seen in the

fine old work, and this applies equally to the mounts on old French furniture ; indeed, when the design includes nymphs, cupids, goats' and rams' heads, satyr masks and grotesques, some of the mountings may be described as " Bronze Statuary." The scrolls of Caffieri work—generally formed of curled endive—are wonderful examples of the art of the cunning craftsman, while the minute scrolls and elaborate detail of some of Gouthière's mounts on the Louis Seize and Marie Antoinette styles of furniture cannot be surpassed. They are so jewel-like in some cases as to seem hardly suitable for the decoration of furniture. No judgment of this kind of furniture can be acquired without a due appreciation of the merits of this fine metal work.

The reader will find in the latest edition of my *History of Furniture* a description of some of the peculiarities in design of these mountings of the best French periods, and these peculiarities often enable us to ascribe a piece definitely to some well-known hand. The list of makers published at the end of the book will help to the identification of *ébénistes* whose initials are often branded on some part of their work.

CHAPTER XIII

ENGLISH MARQUETERIE FURNITURE OF THE TIME OF WILLIAM AND MARY AND QUEEN ANNE

THESE notes are limited to some descriptions of old English marqueterie of a period very interesting to the collector, as they deal with the time which has been termed the " Age of Walnut," when furniture was made in this country by highly-skilled cabinet-makers and joiners about the latter end of the seventeenth century. The Walnut Age continued in fashion until it was to a great extent superseded by the " Age of Mahogany."

Walnut wood, imported from the East, had been used sparingly in conjunction with oak during the reigns of Elizabeth and James I. Towards the latter end of the seventeenth century, however, the walnut trees which had been planted in great numbers during these reigns had grown to maturity, and walnut wood, both for solid work and veneers, was plentiful.

The furnishing of the best English houses was also becoming more sumptuous. John Evelyn has given us a glimpse of the interior of Goring House in his description of a visit paid by him to the Countess of Arlington in 1673. He mentions " the bed, the glasses, silver, vases, cabinets, and such rich furniture as is seldom seen," and speaks of its " wantonness and profusion." There are many other descriptions in records of the period, including inventories and wills, which convey to us some idea of the lavishness in the furnishings of rich people of this time.

Marqueterie furniture—that is, furniture enriched by the decoration of various inlaid veneers—was gradually evolved and developed from the " Tarsia," " Intarsia," or " Certosa " work, which appears to have originated in Italy during the fourteenth century. The term is said to have been derived from a kind of ornamentation adopted by the Carthusian monks, who,

doubtless, taking as their model the marble mosaic work of earlier times, used ivory and bone to inlay geometrical designs into the solid walnut-wood furniture of the Renaissance. Besides these geometrical figures and stars, there were added bandings of ebony, and this rather primitive and formal method of ornamentation was developed until the decoration included figure and flower subjects, views of churches, buildings, and landscapes. Those of us who have seen the famous choir-stalls in the Certosa di Pavia, about an hour's railway journey from Milan, will have witnessed the best Italian work of this kind.

The effects of light and shade in some of the earlier kinds of marqueterie are produced by staining parts of the inlay with hot sand, so as to darken some portions of the design, and also by filling up engraved lines with a black or red pigment, which was rubbed in to give effect and emphasis to the pattern.

Italian craftsmen are said to have been brought to the Low Countries of Flanders, as the Netherlands were then called, by Margaret of Austria, who was appointed Governor in 1507 ; and the industry of ornamental furniture and woodwork was rapidly developed during the sixteenth and seventeenth centuries by the artistic and industrious Flemish people.

The marriage of Mary, elder daughter of James II., with William the Stadholder, probably brought about a closer relationship with Holland, and the accession to the throne of England by William and Mary, stimulated the introduction of Dutch furniture into this country, and was accompanied by the immigration of a great number of skilful craftsmen from Holland, and with them came the fashion for marqueterie furniture in England.

The classical and dignified lines of buildings designed by Christopher Wren, and the carefully considered proportions and details of his mouldings no doubt influenced the design of the furniture which was made for the mansions of the nobility about the end of the seventeenth century. We find that, as a rule, the outlines of the cabinets of the William and Mary period are simple and rectangular, surmounted by moulded cornices or by shaped pediments of good proportions. The main doors open to display within a series of smaller drawers, sometimes with a recess or a small cupboard in the centre, and the cabinet is generally mounted upon a stand supported

by legs of the spiral twisted kind, a peculiar form of turning by lathe which had been first introduced into England at the time of the marriage of King Charles II. with Catherine of Braganza, and was copied from some ebony furniture which formed part of that lady's dowry, being imported from Goa, in the Indo-Portuguese settlements. These legs are generally connected by a stretcher, and it is worthy of remark that at a rather later time, during the reign of Queen Anne (1702-14) this stretcher gradually disappears from the legs of chairs, tables and cabinets. The cabriole leg, which was also imported from Holland, originally terminating with a club-foot, and later with a lion's claw holding a ball, is found without the connecting stretcher as we advance into the eighteenth century.

The principle of the design in the marqueterie decoration of the cabinets, tables, chests of drawers, tall clock-cases and other furniture of the period, generally comprises panels of decoration separated by bands of either plain walnut veneer or by a delicate and charming variety of veneer called " oyster shells," from a resemblance which the peculiar natural markings of the wood bear to the shell of an oyster. It is said to be cut from wood which formed the boughs of some of the more mature trees, and as these " shells " are generally some 3 or $3\frac{1}{2}$ inches in diameter, the dividing bands between the marqueterie panels were necessarily somewhat wider than when the plain walnut veneer was used.

In some cabinets of the William and Mary period there is a great similarity in the design of ornamental marqueterie. It is generally that of an oval panel on which there is a vase standing on a scroll base as a centre, with birds, flowers and acanthus or endive leaves nearly covering the surface in intricate designs. While this oval panel forms the centre of door-front or table-top, the four corners of the rectangular space are filled up by triangular panels of scrolls of acanthus or endive flowing from a cornucopia or a scroll-head. As a rule the design or pattern of this kind of English marqueterie is so elaborate and intricate that at a short distance from the object one can only get an impression of colour and effect, the lines and *motifs* of the design being blurred and indistinct.

The tall clock-cases, or " grandfather " clocks, as they have been popularly termed, were a novelty about the end of the

ENGLISH MARQUETERIE.

Cabinet inlaid with marqueterie ; period William and Mary.
Reproduced from *The Connoisseur.*

century, and were made with the object of enclosing and concealing the dangling weights, which were, previous to their introduction, liable to accident, and moreover, were somewhat unsightly: they rapidly became the fashion.

The marqueterie panels which form the decoration of the front of the case are not infrequently inlaid with walnut veneer, which has been bleached to a pale warm brown tint, in order to give a pleasing contrast to the ground of darker veneer which forms the general covering of the clock-case.

A favourite pattern of the marqueterie panel in the clock-case of this period is a design of thin lines of sycamore or holly wood, which are similar as regards their curves and scrolls to the larger and freer design of acanthus, but being so much finer and more compressed have some resemblance to seaweed, and this has become known as " seaweed " marqueterie, which is a characteristic feature of the furniture of the Queen Anne period.

There is a peculiarity about some of the marqueterie of this period which should be explained. A close examination of details of the design will show that the pattern of inlay, and the groundwork of veneer into which the pattern has been inserted, have been reversed, and some description of the process of the production of marqueterie is necessary to describe this peculiar effect, an effect which I have frequently been asked to explain.

When the veneers intended to decorate the panels of a piece of furniture are prepared—that is, cut into suitable sizes for the surfaces to be covered—the layers of the various veneers—say of walnut, sycamore, or holly—are laid one over the other, and the design to be produced is drawn full size on a sheet of paper, which is pasted on the topmost veneer ; then all these layers are cut through with a fret-saw, and they are then fitted into the design in the manner of a jig-saw puzzle.

Now, if this description be followed, it will be seen that there will be the " positive " and " negative " of each layer of veneer left after the fret-saw has done its work. In order to save waste and use up all the material, the veneer which is left after the " positive " design is released, can be made to serve as the marqueterie design for another piece of furniture. The marqueterie sheets will then be ready for gluing down to the

surface of the furniture, and will be afterwards scraped, finished and polished.

In boulle work these two sets of veneer were termed by the French *ébénistes* " partie " and " contrepartie," and the kind of marqueterie which I am endeavouring to describe will be that corresponding to the " contrepartie " in boulle work, and it will be noticed that as a rule this marqueterie is not engraved but is left " blind," to use a technical term.

A chair of Dutch marqueterie is illustrated together with two examples of English make, because it demonstrates the origin of the design of our English chairs of this time. The general lines of the chair, the back and legs, the carved shell ornament, which became so prevalent in England, were adopted from these Dutch models—the chief difference being in the design of the marqueterie. We see in this Dutch chair the usual *motif*, birds surrounded by or entangled with flowers, all in coloured inlay, while the English chair of this period would have either a plain walnut central back panel or inlay of the " seaweed " type in small hollywood scrolls.

The fine cabinet, of which there is an illustration, shows a tendency to over-decoration, which is more noticeable in the Dutch than in the English work. There is no repose for the eye when practically the whole surface is covered with ornament.

Some of the coloured marqueterie of the time shows very strongly the Dutch influence by the staining with *couleurs aux naturels* the birds and flowers of the panels ; also the introduction of mother-of-pearl and of ivory in the petals of the blossoms, and in some cases the design is emphasised by the addition of lines of ebony or of pear-tree stained black.

Turning from a consideration of the marqueterie a great quantity of furniture was made of walnut wood without marqueterie, or with only a very slight amount of inlay, and this kind of furniture has of late years been in great favour by collectors of taste and discrimination.

Mirror frames. The marqueterie frames of mirrors of this period are of various designs. Some of them have fretwork ornament at the top in the manner of Chinese sandalwood carving ; while others have painted or inlaid decorations on their rounded surfaces.

Chair of Walnut Wood, typical Queen Anne design.

CHAIRS OF THE PERIOD.

Chair of Walnut Wood, time of William and Mary.

A Dutch Marqueterie Chair, showing the Dutch influence on English furniture.

Reproductions and Imitations

It is only within the last twenty to twenty-five years that the kind of furniture just described has found such high appreciation in the eyes of the collector. Towards the end of the nineteenth century one would have met with good sound examples of English seventeenth century walnut furniture in many country houses whose owners were quite innocent of the flair of collecting. It was just part of the contents handed down from ancestors or former owners. Many of us who remember such hotels as the "Old George" at Winchester, would have seen there cabinets, chests of drawers, bedsteads, clock-cases and chairs of the period under consideration, and any one with taste and discrimination thirty or thirty-five years ago could have purchased such furniture for less than a tenth of its present value.

It is therefore only since the fashion has set in that the prices realised by genuine examples have made it worth while to place imitations on the market. Formerly it was only the more ornate specimens which were reproduced, but recently the plain good old furniture has been imitated, and in many cases "faked" to give it the appearance of age. There are, however, several points of difference between old and new. For the moment we will deal with the new which is intended to deceive. The various pieces of furniture will be found to be of much lighter weight than the old ones, the joinery is slighter, and if the old mortice and tenon pegs have been imitated they will be of a different colour or show signs of having been stained. The walnut wood itself, if solid, will be less substantial and, if veneered, the finely figured wood used in the late seventeenth and early eighteenth century will be absent, and an inferior veneer will have been substituted. The colour produced by over a hundred years of wear and exposure to the air, and of rubbing and dusting, will be imitated by colouring matter mixed with the polish: the surface which I have described in a former chapter as *patina* is lacking, and whether the wood of which furniture is constructed be oak, mahogany or walnut, this *patina* has a charm in the eyes of those who appreciate old furniture which cannot be successfully imitated.

When the reader is considering the purchase of an example of this period of furniture at an auction sale, he should be mindful to read the catalogue description carefully—Is the piece described as " Jacobean " or as *of the time* of William and Mary or Queen Anne ? A short time ago I was consulted by a firm of solicitors whose client had purchased from the sale at an important country mansion several pieces of furniture which were supposed to be of the seventeenth century. None of them were genuine, but only in two instances was I able to advise legal action to obtain recovery of the prices paid. The lots described as " Jacobean " or in " the style of " William and Mary we had to accept, while those which the auctioneer had stated to be of the *time* of or " temp. 1700," raised an issue to be tried, and as a matter of fact the auctioneers in this case agreed to cancel the purchase rather than risk an action. Let the amateur be wary of grandfather clocks made to imitate old ones, and containing genuine old works with the names of English clockmakers of the period. Some plain old farmhouse clock-cases made of oak or of mahogany have been veneered with the kind of marqueterie described in this chapter, and the remarks made in my chapters on eighteenth century furniture apply equally to that representing the period of William and Mary to Queen Anne. The metal work, hinges, lock plates, key-hole mounts, handles, all require careful examination, and the eye will soon become sufficiently trained to notice where a new handle or lock-plate has been made to match the old ones, or where the set of metal mountings is entirely new.

CHAPTER XIV

EIGHTEENTH CENTURY ENGLISH FURNITURE: CHIPPENDALE, KENT, INCE AND MAYHEW AND OTHERS

The eighteenth century is a very important and very interesting period in the history of English furniture, because it embraces the careers of three architects who exercised a dominating influence upon the interior decoration and furnishing of their time, and we have numerous examples of decorative plaster, woodwork, and of furniture which was manufactured either directly from their drawings or from the designs of more or less famous craftsmen who worked under their influence.

The long career of Sir Christopher Wren was nearing its end—he died at a great age in 1723—but that his influence survived we can see by a comparison of the details of ornament in St. Paul's Cathedral and in the chimney-pieces and architraves of some of his old houses with the work of Kent, which we are now about to consider. At this time Sir James Vanbrugh was building Blenheim Palace, and although we have no proof that his style influenced furniture, the lines of his ornament were doubtless repeated and adapted to the pier tables and mirrors of his day. A much less known man, James Gibbs, has left us some designs for mirror frames which we now recognise as Queen Anne or early Georgian. The chief influence, however, upon eighteenth century furniture was exercised by William Kent, Sir William Chambers, and Robert Adam, and especially by the last and first mentioned.

William Kent, born in 1684, started life as a carriage painter, and came into notice first as a landscape garden designer, but later, having secured the patronage and also the co-operation of Lord Burlington (for this nobleman himself was a capable

amateur designer), he developed as an architect, and became the fashion.

Kent, with Lord Burlington's assistance, visited Italy in 1730, and, adapting the designs of Palladio, built, amongst others, Chiswick House, Holkham, and Devonshire House, and designed the furniture for the first-named mansion almost entirely, and partially for many other large houses. He was consulted by the ladies of the Court and of Society of his day with regard to their dresses and many details of fashion, and became a personage of much influence and distinction. The Horse Guards in Whitehall was built from his designs, and as its neighbour, the Admiralty, was designed by Robert Adam, we can compare the work of two contemporaries who both also designed furniture.

Kent's style in furniture has considerable merit, but was heavy, somewhat cumbersome, and lacking the elegance of Chippendale's best period, while it was distinct from the rococo designs of that famous craftsman's later work when he came under the influence of the prevailing French fashion. A favourite ornament of Kent's arm-chairs was to finish the curve of the arm in the form of an eagle's head, the beak turned inwards to the neck; and in the case of a set of these chairs at Chatsworth, this part of the chair, with the plumage of the bird's neck carved in relief, has been gilt. Some of his pier-tables have this eagle-head ornament introduced into the upper parts of the legs, as in my illustration. He designed a great number of these pier or console tables, many of them made to support slabs of rare Italian marbles, or of scagliola, a composition ornament of marble mosaic work, which about this time was, with the marbles, brought from Italy by wealthy travellers. Heavy scrolls with foliage, or with sphinxes, eagles, or winged lions, were freely introduced in his designs. His bookcases have pilasters fluted and finished with Corinthian caps, the mouldings on the door panels being ornamented with rather heavy scrolls at the corners. He also designed wall brackets to hold busts, and at Chiswick House a good deal of rather massive plaster ornament executed at the time the house was built forms the permanent decoration in several rooms. The illustration of the carved and gilt mirror, made for the Prince of Wales about 1743, and now in the Victoria and Albert

Carved Mirror Frame designed by Kent.

The property of the Duke of Devonshire (formerly in Devonshire House).

Carved Mirror Frame designed by Kent for the Prince of Wales in 1743.

In the Victoria and Albert Museum.

WILLIAM KENT'S DESIGNS.

Carved Console Table designed by Kent.
The property of the Duke of Devonshire (formerly in Devonshire House).
Reproduced from *The Connoisseur*.

Museum, is a typical Kent design. A good deal of his furniture was intended to be gilded, such as the framework of the chairs and sofas, while the backs and seats were upholstered with tapestry, needlework, or embossed leather.

Sir William Chambers, born somewhat later than Kent (1726), also exercised a considerable influence upon the design of eighteenth-century furniture. In 1757, after a journey in the East, he published *Designs for Chinese Buildings*, and became the vogue for decorations and furniture of a Chinese character. Every collector of English furniture knows the Chinese style of Chippendale, which was the direct result of this influence—the rococo mirror frames having a pagoda on the top, a Chinaman holding an umbrella, peculiar exotic birds, carved rockwork and dripping water. The chairs with Chinese trellis backs, finishing at the top with a pagoda-like ornament, are also features of the Chinese Chippendale.

Lacquer-work imported from China, but copied in Holland, and also made in England in the early part of the century, consisting of cabinets, bureau bookcases, screens, tables, and clock-cases, encouraged this taste for things Chinese (see Chapter XVII. on "Lacquer"). The wallpapers of the period, either imported from the East or made here, were used in the decoration of ladies' boudoirs and drawing-rooms to carry out this fashion in decoration. Chambers designed Somerset House much later in the century—about 1775—when the fashion for rococo design was passing in favour of the more severe lines and pseudo-classic style which, under the dominating influence of Robert Adam's later work, came as a reaction.

When Adam designed a house for a client, he also made drawings for the interior decoration, furniture, carpets and curtains, silver and plated articles, and even for the counterpanes, and every conceivable item of decorative equipment; and as he was the fashion from about 1760 until his death in 1792, the mark which he has left upon the design of eighteenth-century furniture is very pronounced.

The style of Robert Adam and his brothers is so well known that any description here is unnecessary. Very shortly, it may be said to be a combination of Pompeian and French design of the Louis XVI. and the Directoire period which followed.

Besides these three famous architects, Adam, Kent, and Chambers, there were other contemporary designers of interior decoration and furniture, whose books of designs and drawings are available for reference in our public libraries.

Chesterfield House was built from the designs of Isaac Ware, and we know from Lord Chesterfield's published letters it was occupied by him in 1749. It was decorated and furnished in the French style—a departure from the then prevailing taste, which was a good deal criticised at the time.

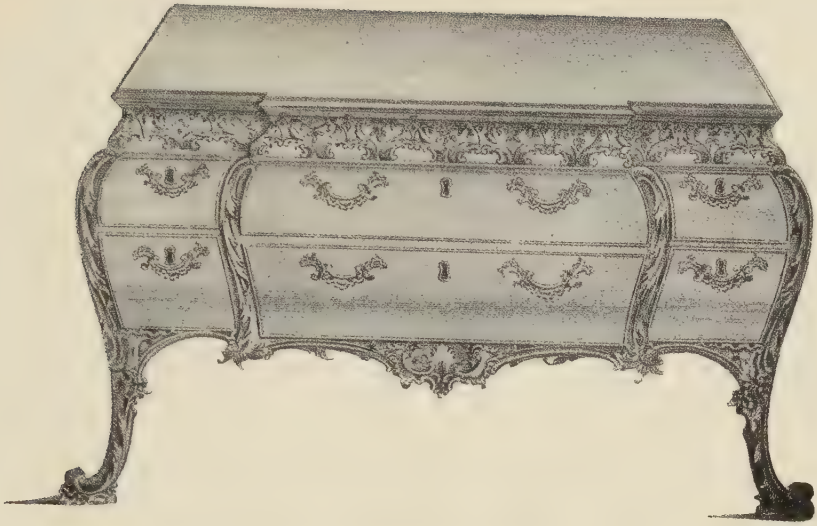
Abraham Swan, who in 1747 published his *Designs in Architecture*; James Stuart, who decorated Spencer House; and among others John Carter, J. C. Kraft, and W. Thomas, were all men who influenced the designs of furniture of their time, and were more or less in sympathy with the work of Robert Adam.

The Craftsmen

As the century gets into its second quarter, we have the advent of the "Age of Mahogany," and in considering the work of the makers of English furniture from this time, it will be chiefly that material which we shall have under notice. Satinwood came into use later—about the year 1770.

The architects of the time claim precedence, but we must now consider the work of some of the famous makers of furniture which, if not actually designed by the architects, was undoubtedly influenced by them. One can only speculate as to who actually carried out Kent's design for the furniture made for Lord Burlington and his contemporaries, but surely such a firm as Gillows must be credited with a good deal of this work, although the general impression of Gillows' furniture is founded upon the firm's more recent productions.

When I was collecting materials for my *Illustrated History of Furniture*, first published in 1892, Mr. Clarke, then the senior partner of Gillows, allowed me access to their old books and records, in which there were sketches of eighteenth-century furniture, and he showed me a sideboard which they had just made as an exact reproduction of its prototype of a hundred years previously. This famous old firm was established in Lancaster in the seventeenth century, and although the London



CHIPPENDALE FURNITURE.

1. Design for a Commode taken from Chippendale's *Director*.

2. Corner Cupboard of Lacquer, part of a suite of furniture made by Haig and Chippendale for David Garrick. See page 117.

In the Victoria and Albert Museum.

house in Oxford Street was not started until 1765, they had carried on an extensive business long before that date. Good "Spanish" mahogany, as it was called, they imported from the West Indies. It is very probable, therefore, that Gillows were the makers of the best mahogany furniture of Kent's time.

Thomas Chippendale. Thomas Chippendale, whose name has become so famous, has a reputation deservedly great, but which has probably exceeded its legitimate bounds owing to the common practice of attributing to him almost every kind of mahogany furniture supposed to have been made during a period of some fifty years. He is said to have grown up in his father's business, that of a frame-maker in Worcestershire, and to have established himself in London at a shop in Conduit Street in 1749, from which, some four years later, he removed to larger premises at 60 St. Martin's Lane. An interesting sidelight is thrown upon the real extent of his business by an account of a fire which occurred in 1755 and, to quote the *Gentleman's Magazine* of April 5th of that year, "consumed the shop, wherein were the chests of twenty-two workmen." Unless his staff became prodigiously multiplied after this time, a very small proportion of so-called Chippendale furniture could have been made by him. We are indebted to Miss Constance Simon, the author of *English Furniture Designers of the Eighteenth Century*, for some information about this famous old cabinet-maker: he appears to have dissolved partnership with a Scotsman named James Rennie in 1766, and to have died in November, 1779, as shown by the burial register of St. Martin's in the Fields.

The general character of Chippendale's work is well known, but occasionally we find examples of furniture undoubtedly made by him, but of such a different description that only direct evidence enables us to ascribe it to him. The suite of bedroom furniture of ivory white lacquer, which was made by Chippendale and Haig to the order of David Garrick, is a case in point, and the original bill with the firm's name is on view in the Victoria and Albert Museum, where the suite can be seen. There is an illustration of the corner cabinet of this suite. Haig appears to have been taken into partnership between 1766 and 1771.

Thomas Chippendale published the first edition of *The Gentleman and Cabinet-Maker's Directory* in 1754, and this was followed by subsequent editions. It is probably due to these books of designs that Chippendale has been credited with so much work that could never have been produced by his limited staff.

To return, however, to the more technical part of our subject. Chippendale's earlier work as a chair-maker has the heavy Dutch character, which is exemplified in the well-known arm-chair in the Sir John Soane Museum in Lincoln's Inn Fields, a chair for which the museum once possessed the original bill, which was made by Chippendale for Sir John. There is another bill of Chippendale's in the possession of Lord St. Oswald at Nostell Priory, which describes the famous library table, one of the house treasures, and it is worth quoting in full, because the character of its ornamentation differs in so many respects from the fret-cut and flimsy work which is so often called by his name:

> To a large mahogany Library Table, very fine wood, with doors on each side of the bottom part, and drawers within on one side, and partitions on the other, with terms (pedestals) to ditto, carved and ornamented with lions' heads and paws, and carved ovals on the panels of the doors. £72 10. 0.

The date of this table was 1757. Its value at the present time would be considerably over £1000. After this earlier work we get the so-called Gothic affectation of his, to which he draws special attention in his *Director*, and which he defends against his critics, who declared these designs to be impracticable.

The date of Chippendale's Gothic period was about 1750, and that of his Chinese adaptations some eight or nine years later.

This passing craze for furniture of Gothic design was doubtless influenced to some extent by Horace Walpole, prince of *dilettanti*, who built and furnished Strawberry Hill in the Gothic style about the middle of the century, and a designer or maker named Hallet is mentioned in his correspondence. Writing to a friend a description of "Latimers" in July, 1755, he says: "The house has undergone Batty Langley's discipline; half the ornaments are his bastard Gothic and half Hallet's mongrel Chinese. I want to write over the doors of most modern

CHIPPENDALE'S FURNITURE.

Designs for chairs reproduced from Chippendale's *Director*. The Riband pattern in two varieties, the Chinese with lattice work, and the French style.

edifices, ' Repaired and beautified by Langley and Hallet, churchwardens.' "

Chippendale subsequently adopted still more rococo designs in the fanciful bombé-fronted commodes and mirrors all very much in the French style, which had during the last few years of his life become the vogue in England.

Evidence of Chippendale's adaptations of the French taste is afforded by comparing some of the designs in his *Director* with the drawings of Jules Aurèle Meissonier, a French artist whose work had gained much favour in France, not only for designs of furniture, but for numerous accessories. There are extant drawings of two sofas, one by Meissonier, and one which must have been executed some twenty-five years later by Chippendale, in which the only difference is a variation of the carved ornament of the back.

Ince and Mayhew. If a firm of auctioneers or the compiler of a *catalogue raisonné* were to describe some so-called Chippendale furniture as made by Ince and Mayhew, they would probably tend to depreciate the selling value of such articles, but might be much nearer the truth. This firm was established in Broad Street, Golden Square, some years previous to 1760, when they published a large folio volume entitled *The Universal System of Household Furniture*, and while some of the designs are like those of Chippendale, there are many others which are not actually like his, although they are like those with which he is usually credited. Some of the chair backs are almost identical with his, and many of the tables and cabinets are ornamented with fretwork, very similar to that of Chippendale. Their book contains three hundred designs printed from ninety-five copper plates, and their business must have been a very considerable one. They appear to have catered for export as well as for home trade, as their descriptions are given in French as well as English.

There were several other makers who published books of their designs about this time. Some of these books are preserved to us for reference in the public libraries, and amongst them are the following: *The Gentleman and Builder's Companion*, published by William Jones in 1739; *Workman's Treasury of Designs*, by Batty Langley, in 1739, followed by a second edition in 1745. Another book published about this

time, the title-page of which bears no date, was issued by "The Society of Upholders and Cabinet-Makers," and contained one hundred designs of furniture. It is said that Chippendale was at one time a member of this society, but severed his connection with it in order to obtain more individual credit for his own work. *The Gentleman and Builder's Repository*, published by Hoppus, in 1740; Thomas Johnson, carver, in Queen Street, Seven Dials, published *Twelve Girandoles* in 1755; Robert Manwaring's *Chair-maker's Guide*, containing "two hundred approved patterns of burjairs,[1] toilets, cornishes and lanthorns," published in 1766; Matthias Lock's *New Book of Pier-Frames, Ovals, Girandoles, Tables, etc.*, published in 1769; and Matthias Darley's *Designs*, which appeared about the same time.

Where the design of a chair or cabinet can be identified with that illustrated in one of these old books, there is documentary evidence as to the designer, though not necessarily as to the maker.

From the drawings reproduced in the publications just enumerated, there are some peculiarities which are an assistance in this work of identification. For instance, Manwaring is said to have introduced a crocheted little bracket connecting the front legs of his chairs with the seat, and also to have favoured a rustic design in some of his chairs. Writers on the subject of English furniture have stated that chairs of Manwaring's make can be recognised by the join where the upright "splat" meets the top rail, but as this method of construction is common to so many chairs, the accuracy of the statement is doubtful. It is also said that he was the only maker who combined a curved back with a straight-sided seat. Johnson's "creations" were weak and flamboyant, and many of his drawings are quite impracticable. Copeland's chairs are debased Chippendale. Some of them have backs with intersecting circles, which are fantastic and an offence against the canons of good taste. Lock's designs are far superior, and seem to have been inspired partly by Robert Adam, but with some of Chippendale's character. At one time Lock appears to have been in partnership with Copeland, for the public

[1] The phonetic rendering of *chaise bergère*, a French armchair with upholstered sides, as distinguished from a *fauteuil*, which had the arms free.

were cautioned in one of their publications that the genuine designs of Lock and Copeland could only be obtained at No. 53 Fleet Street, the publishing office of one R. Sayer. In one of these publications Lock gives details of the payments made to his carvers, and some pages are illustrated with rough sketches. By the way, he is said to be the only chair-maker of his time who introduced the leg turned by the lathe.

Some of Batty Langley's designs cannot be distinguished from those of Chippendale. His bookcases with quarrelled glass-doors and ornamented pediments and cornices are of similar character, and some designs attributed to a firm named Edwards and Darby, including hanging cabinets and bookcases, have also many of the ornamental details which are found in Chippendale's later work.

A careful study of the designs of Chippendale's contemporaries leads us to the conclusion that it is safer to adopt " Chippendale " as a generic term rather than pin our faith to any piece having been actually produced in his workshops.

CHAPTER XV

DESIGNERS AND MAKERS OF LATER EIGHTEENTH CENTURY ENGLISH FURNITURE: ROBERT ADAM, SHERATON, HEPPELWHITE, SEDDONS AND OTHERS

As we approach the end of the century we notice a distinct change in the style of English furniture. Under the influence of Robert Adam's later designs, and, doubtless, as a consequence of a reaction from the rococo taste, which had become very pronounced, we find designs reverting to more severe and sober lines. The cabriole leg is replaced by a square tapering one ; we have the chair with shield back and Prince of Wales' feathers, supposed to be the badge of the Prince's party, also draperies and festoons, and generally more classic lines of taste in furniture.

Just as Chippendale was a name to conjure with, so from about 1780 that of Thomas Sheraton has been the comprehensive title of all the mahogany and satinwood furniture which dates from the last twenty years or so of the century, but there is no doubt that he was designer and draughtsman rather than manufacturer, and it is not even certain that he ever employed any workmen. For some account of this interesting character see *Illustrated History of Furniture.*

The satinwood marqueterie of this time was more or less in the style of ornament adopted by Adam—festoons of husks sometimes caught up with a riband, scrolls with occasional introductions of sphinxes or winged lions, bandings of tulip-wood veneered on the cross, or kingwood (a dark purple wood), zebra wood, and holly or pear, stained green to supply the colour of the leaves in the foliage swags or festoons. In the majority of the drawings of Sheraton's book he depends for

DESIGNS BY THOMAS SHERATON.

A cylinder front Secretaire and a " Sofa Table " from Sheraton's *Cabinetmaker*.

his decorative enrichment on finely figured veneers, a feature clearly indicated in the copper-plate reproductions of his drawings. Many of his designs are for the smaller or boudoir kind of furniture, dainty and refined, perhaps somewhat effeminate, with such titles as " A Lady's Cabinet," " Horse (now known as cheval) Dressing-Glass," " Horse Dressing-Glass and Writing-Table," " Conversation Chair," " Tripod Candle-Stand," " Pembroke Table," " Lady's Work-Table," and " Lady's Cabinet Writing-Table." Sheraton's sideboards are nearly always graceful, and designed as a single piece of furniture, with serpentine or curved fronts, having brass rails at the back and sides, sometimes mounted as candle-holders. They differ from those designed by Adam, whose sideboards are generally straight-fronted and flanked on either side by a pedestal, upon each of which stood an urn, the one fitted as a knife-holder and the other as a fountain for washing the cutlery. The brass mounts, handles and key-holes of the Sheraton furniture are excellent, and some of them were mounted with Battersea enamel plaques.

In his preface to *The Cabinetmaker and Upholsterer's Drawing Book,* published in 1793, Sheraton passes severe strictures upon the publications of a similar kind which preceded his own, such as *Society of Cabinet-Makers,* Chippendale's *Director,* Ince and Mayhew's *Designs,* and Heppelwhite's *Guide.*

The support given to Sheraton's book was somewhat extraordinary, and throws an interesting light upon the importance of the cabinet-making trade at this time. The list of subscribers numbers over 900, and of these nearly half, or about 420, were cabinet-makers in London and the country, with some few from abroad, one being resident in Bengal. Besides the cabinet-makers there were carvers and gilders, chair-makers, upholders or upholsterers, knife-case makers, harpsichord and other musical instrument makers, several private individuals, and a few booksellers, who each subscribed for six or a dozen copies.

Amongst the cabinet-making firms in this list are the names of many who held royal appointments, and must have carried on businesses of a high class and of considerable extent. But these have all been forgotten, and such of their work as remains

to us is attributed to Chippendale or Sheraton. A few of them may be quoted:

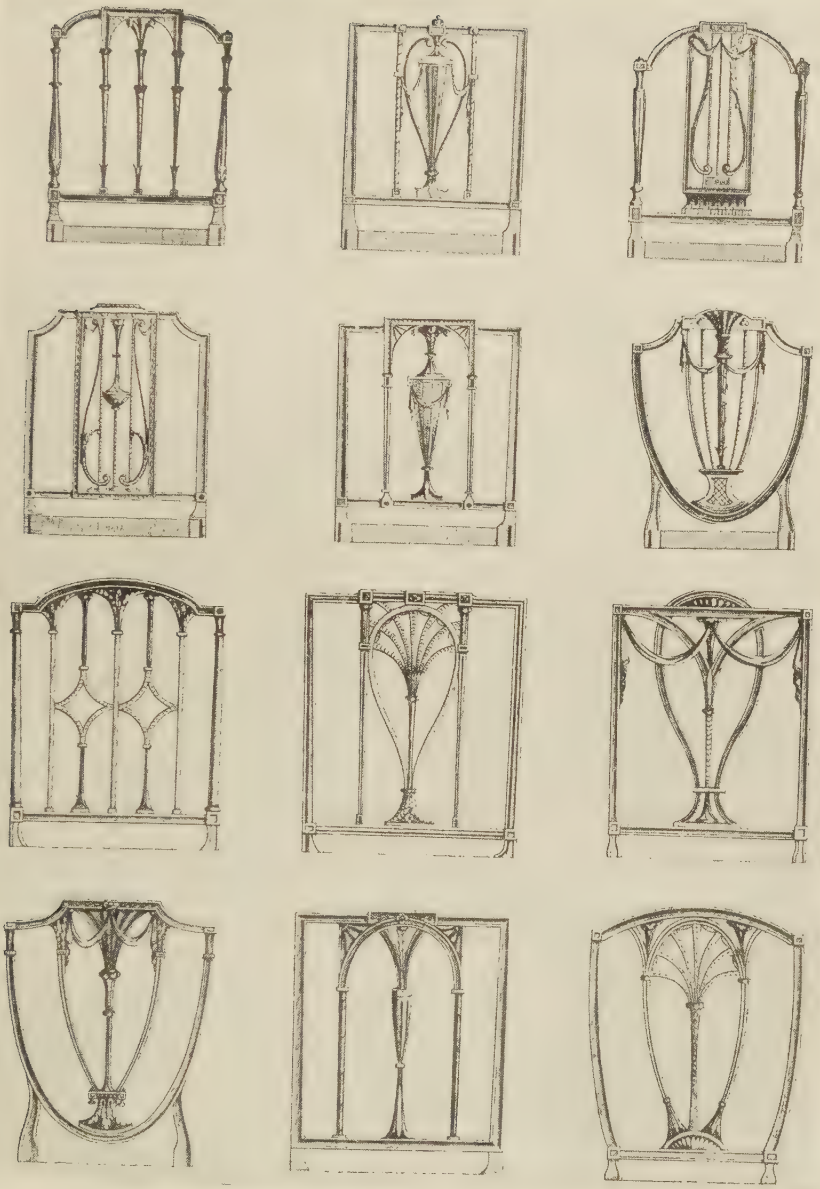
France, St. Martin's Lane, cabinet-maker to His Majesty George III.
Charles Elliott, Bond Street, upholsterer to His Majesty and cabinet-maker to the Duke of York.
Gamble & Sons, Marylebone Street, cabinet-makers to the Prince of Wales.
Turner, New Bond Street, cabinet-maker to the Duke of Clarence.

Seddon, Sons and Shakleton. In Chapter XVI. on painted satinwood furniture there is a description of a very important cabinet, made to the order of the King of Spain, its satinwood surface decorated with numerous paintings by William Hamilton, R.A., and signed by the makers, Seddon, Sons and Shakleton, June 28th, 1793. It is one of those fine pieces of elaborate furniture which could only have been produced by a first-rate firm employing highly skilled craftsmen. The fine satinwood dressing-table with painted decoration, in the Victoria and Albert Museum, was possibly made by the same firm, and it is probable that this firm produced some of the best "Sheraton" furniture, and that they worked under Adam's instructions for many of his clients. There is further proof of the importance of this firm, an importance which has never been duly recognised, in an extract from the *Annual Register* of 1768:

"A dreadful fire burnt down London House, formerly the residence of the Bishops of London, now occupied by Mr. Seddon, *one of the most eminent of cabinet-makers of London.* The damage is computed at £20,000."

A manufacturer who, about 150 years ago, held a stock-in-trade of this value must have been in a large way of business, and was probably one of the principal makers of artistic furniture. At a much later date, when the accounts for furnishing Windsor Castle were being adjusted, there was a bill of £179,300 from the firm of Morel and Seddon, as it was then styled, for furniture supplied to the Castle.

The old-established firm of Gillows without doubt adapted their designs to the prevailing fashion, and also carried out the orders for decorative furniture given by Adam and other architects and designers of this period; and in this connection



DESIGNS BY THOMAS SHERATON.

Chairbacks, reproduced from his *Cabinetmaker*.

a bill of Chippendale's for furniture made for Harewood House in 1772-3, quoted by Mr. Percy Macquoid, shows that, contrary to general information and belief, the great craftsman was using satinwood and inlaying it with various other woods within a very short time of its first importation.

George Heppelwhite. Another name which we now see constantly in inventories and auctioneers' catalogues is that of Heppelwhite, chiefly associated with the kind of chair made about the same time as Sheraton furniture, and the term has become almost as hackneyed as that of Chippendale. Some twenty-five or thirty years ago the name was quite unknown to collectors, amateurs, or dealers in old furniture, and although in 1892, when my *Illustrated History of Furniture* was first published, I introduced him to my readers, with some of the designs reproduced from his book, it was only gradually that his work came to be recognised. The spelling of the name is uncertain, the most popular form being " Hepplewhite."

George Heppelwhite was apprentice to Gillow and came to London, but the date is uncertain: he died there in 1786. The book which has established his fame was published by his widow, who appears to have carried on the business under the style of A. (Alice) Heppelwhite & Co., and it is singular that the old *London Directory* of that time does not contain the name and address of the firm. The book was published in 1788-9, followed by a second edition in 1794, and contained 300 designs of every kind of household furniture. It was entitled *The Cabinet-Maker and Upholsterer's Guide*, and is now a rare and valuable work, but it was reprinted by J. Munro Bell in 1900. The drawings are from copper-plates reproducing the original designs. They are excellent examples of draughtsmanship, and carry on the best traditions of English furniture of the time. The designs of his cabinets and bookcases, sideboards, mirror-frames, and particularly of his chairs, are dignified and restrained, the ornament not overdone, and subsidiary to the lines of construction. It is impossible to say now how many of these designs were actually executed by the firm of Heppelwhite and Co., but as the book was accessible to cabinet-makers of the time, they were, doubtless, carried out by others whose names are forgotten.

A speciality of Heppelwhite's was the making of suites of

furniture in beech or birch-wood for the purpose of painting or enamelling, and upon this surface, produced by a well-prepared coating of enamel, were painted scrolls and medallions of figure subjects, somewhat in the style affected by John Flaxman, R.A., who about this time was supplying Josiah Wedgwood with beautiful wax models of classical subjects taken from the Vatican gems, for his famous Jasper ware. Some of Heppelwhite's enamelled furniture was white or ivory tinted, and relieved by gilding, the cane seats and backs of sofas and chairs being covered with loose cushions of silk or chintz, and were effective and satisfactory.

There are extant some old prints and sketches of furniture with the names of George Richardson, W. Casement Half-penny, J. Wyatt, and N. Wallis, but little or nothing is known about them. The designs of all those I have named as belonging to this period—say the last quarter of the century—are more or less Adamesque, and although varying in merit and in detail, are of similar character, and as a general term may be classified as Adam period or " Sheraton."

Other Makers and Designers

Another designer of this time who published a book in 1788 was Matthias Darley, but I have been unable to discover whether he was also a manufacturer. A man named Shearer published *The Cabinet-Maker's London Book of Prices*, and as this contains information as to the prices of labour and material, we may assume that from about 1788 until 1805, the dates of his editions, he must have been in a considerable way of business.

The latter end of the eighteenth century is notable for a high state of excellence in design and especially in craftsmanship. It was a time of good taste and refinement, not only in the particular department of art work discussed in these pages, but in painting, engraving, porcelain production, and silversmith's work, including the fine Sheffield plate on copper made at this period. It was the day of Sir Joshua Reynolds, Thomas Gainsborough, and John Hoppner, of Bartolozzi and his fellow-workers on copper-plate, of Richard Cosway and a group of brilliant miniature painters, of John Downman's delicate

HEPPELWHITE'S DESIGNS.

Some representative examples reproduced from A. Heppelwhite's *Upholsterer's Guide*.

pencil portraits, of Nollekens as a sculptor, of John Flaxman's and Josiah Wedgwood's co-operation in art pottery, of the best period of the Chelsea, Chelsea-Derby, Crown Derby, and kindred ceramic factories under Sprimont and Duesbury, and of some of our best workers in silver and plated ware. The accessories of furniture, the chimney-pieces, mural enrichments and panelling, the beautiful ceilings with panels by Angelica Kauffmann and Zucchi, the grates, fenders, and fire implements all well-designed, and showing first-rate workmanship, serve to make the latter quarter of the century a time to be studied with satisfaction, if not with enthusiasm. Soon after the century turned a period of decadence set in, and continued for more than fifty years.

Reproductions and Imitations

In coming to a decision upon the genuineness of any particular article of furniture there are many points to consider. The sensational prices which have been realised by furniture believed to be by Chippendale, or even of his time, must necessarily be a great temptation to produce such clever imitations as will pass the connoisseur's criticism, and although some frauds and imitations are easy to detect, there are others which present considerable doubt and difficulty. When Mr. Vachell's book *Quinneys* was dramatised, there was an amusing illustration of the way in which some genuine old Chippendale chairs had been taken to pieces, the legs, backs and other parts copied faithfully as to every detail, old mahogany being used, and then the reconstruction of the new set of chairs (double the number of the original set) was effected by a mixture of genuine and faked parts, so that the duplicated set of chairs would consist of false and genuine in nearly equal proportions.

It must be obvious that this kind of fraud can be perpetrated with cabinets, bookcases, tables, or other articles of furniture. A genuine old chest of drawers or a two-door cupboard may be the groundwork of a much more ambitious construction, and a careful scrutiny of the details is necessary in order to distinguish the new from the old.

It is much easier to detect the complete imitation of an old chair or cabinet, that is the modern copy of a well-known

Chippendale or Sheraton pattern. In the first place, the designs copied are generally of the more ornate kind, as being likely to appeal to the wealthy collector, and in these ornate parts of the carving one can, as a rule, discern the want of character, the absence of spirit and life in the work, which are the chief charm possessed by the genuine old specimen. The work is mechanical and laboured, and as a rule there has been an economy in the use of material which was not observed when the really fine old eighteenth-century furniture was made.

For an illustration take the carved back of an old Chippendale chair; if this is carefully examined from a joiner's point of view, it will be seen that although the thickness of the back is not more than 1½ or 2 inches, the *spring* of the back, and the carved enrichment which ornaments it, must have been cut out of a block of well-seasoned mahogany some five or six inches in thickness, and in order to produce the result achieved by Chippendale and some of his contemporaries, a great deal of the material was cut to waste. The maker of the imitation has been more careful of his material; indeed, he would find it almost, if not quite impossible to procure such blocks of old Spanish mahogany as were used 150 years ago, and consequently his chair-back loses grace and dignity. There is less spring in the curve of the back, and altogether the chair has a more cramped and stilted appearance. The modern chair is also of much lighter weight, owing to Honduras mahogany being used instead of the wood which 150 years ago was imported from the West Indies, but which is now pretty well extinct.

These remarks about the imitation of a Chippendale chair will apply to other kinds of furniture. The bookcase with swan-neck pediment and elaborately carved cornice should be examined critically to see whether this ornamental superstructure is made of the same wood as the lower part; also the carved enrichment of the panels in the lower portion should be scrutinised to see if the floriated corners and the paterae and rosettes, the swags of drapery or scroll-work are really original or modern excrescences added to give an extra selling value to the piece.

A subtle device of the old furniture faker is to obtain a really old mahogany chair of eighteenth-century make, but with no pretensions to "class." The "splat" or back part

of the chair which unites the seat with the top rail consists of plain flat members, the containing rail of the chair-back is plain, and altogether the chair, although one of its period, is not of the kind to command a high price. But when it leaves the faker's hands, the splat is carved with wheat-ears, Prince of Wales's plumes or festoons, the legs and top rail have been grooved or slightly fluted and carved with the diminishing husk ornament; in a word, the chair, from a mere domestic chattel, has become a "Chippendale" specimen, and food for the collector. When the original splat is not suitable for elaboration, it is removed and a new carved one substituted, and the new work is stained and toned down to accord with the old portions of the chair.

About the time that these notes were being written an action in the Law Courts was heard which bears upon this point. A firm of well-known auctioneers sued a dealer for the price of eight Heppelwhite chairs, of which he had refused delivery on the ground of their being "faked." I was asked to give expert opinion, and pronounced them to be quite genuine, and in my evidence pointed out to the judge how the splat could not have been changed nor carved up. Other experts corroborated, and the son of a former owner testified to the chairs having been in his family for seventy years. The defence collapsed, and the chairs left the court with their reputation untarnished, the dealer, through his counsel, expressing himself quite satisfied with their genuineness.

Careful and methodical examination should be sufficient guard against such impostures as I have described, but it is singular how unobservant and credulous some people are. When staining and over-polishing has been used to disguise new wood as old, the slight scraping of the surface with the blade of a penknife will discover the fraud, and even if old wood has been used to make the new decorative portions, this test will, as a rule, discover the super-dressing that has been applied to match the tone and colour of the new parts to those of the original.

With these cautionary notes, we will pass on to another form of imitation, or rather reproduction, which is of a different character, and which, as time goes on, and the articles made some sixty or seventy years ago get used and worn, become

very difficult to discriminate from the work of their eighteenth-century prototypes.

During the early part of the reign of Queen Victoria our English eighteenth-century furniture went out of fashion. It was not until about the time of the 1867 Paris Exhibition that there was a revival in favour of the old Sheraton and Heppelwhite designs, and the firm of Wright and Mansfield, first established in Great Portland Street, but afterwards in Bond Street, made a speciality of the reproduction of this description of furniture. In the house of Mr. Marjoribanks (afterwards the first Lord Tweedmouth) at Bushey, decorated and furnished by this firm, the whole scheme was that of late eighteenth-century English; in fact, just such as might have been designed by Robert Adam during his best time—satinwood cabinets, tables and chairs, dining-room furniture, such as might have been planned by Sheraton or by Heppelwhite, well constructed by skilful joiners and cabinet-makers from carefully selected materials. This particular house is mentioned because it came under my personal notice, but it was one of many furnished in a similar way.

The satinwood cabinet enriched with Wedgwood's plaques, exhibited by this firm in Paris, 1867, and purchased by our own Government, is a good example of English design and manufacture. It is now, I believe, in the Bethnal Green Museum.

Wright and Mansfield retired some time about 1880, but their work remains, and with the wear and tear of a household, this furniture has acquired a tone, or "patina" which renders its resemblance to its prototype very close. This particular firm has been named, but there were other makers who fell into line with the fashion for a revival of good old eighteenth-century designs, and whose material and workmanship were really good.

The following story will illustrate the difficulty of detection. Some twenty odd years ago, when the contents of Madame Falbe's house in Bedfordshire were sold at Christie's, I was asked by an old client to attend the sale and purchase for him a pair of serpentine-fronted Sheraton cabinets, if I considered them to be genuine specimens of the time. I was looking at them on the view day, and recognised them as the work of a clever German

cabinet-maker named Otto Kampf, but I could not for the moment call to memory this maker's name. I happened to look round, and standing by my side was Mr. Moss Harris, who is well known as one of the most experienced judges of English furniture. "Otto Kampf," observed Harris, and I replied, "Yes, of course, that's the man. I was cudgelling my brains to remember the name." Now, this cabinet-maker worked for the firm of Jackson and Graham, succeeded by Collinson and Lock, and subsequently amalgamated in the present combination of Waring and Gillows.

The two cabinets I am referring to were sold to Madame Falbe about forty years ago, and had every appearance of genuine old Sheraton work.

"What do you think they will bring?" I asked Harris, and his reply was a significant illustration of the remarks I have made upon this class of reproduction. "I doubt if there are any other two men in the room now, except you and myself, who would be able to identify such work, and I should not be surprised to see them bring old Sheraton prices—say £400 or £500." As a matter of fact they sold for 650 guineas, and the original cost was about £75.

CHAPTER XVI

PAINTED SATINWOOD FURNITURE

In the previous chapter the influence of Robert Adam on the furniture of his time has been noticed, and the work of Thomas Sheraton, George Heppelwhite, Ince and Mayhew, Seddon, Sons and Shakleton, and some other late eighteenth century designers and makers has been described. Only a passing allusion has, however, been made to the decoration of satinwood by painting, and at a time when genuine examples of this kind of furniture are in such great demand it seems worth while to devote a short chapter to its consideration.

The introduction of satinwood towards the end of the century came opportunely for Adam's later designs.

It was chiefly used as a veneer for decoration as it was only obtainable in small pieces for solid work, and therefore could only be used for straight legs of tables or chairs as distinguished from mahogany, which lent itself to the cabriole leg and carved scrolls of Chippendale's work. The beauty of colour and the satin-like figure of the veneers of this charming wood were peculiarly suitable for furniture designed by Adam.

Angelica Kauffmann, Antonio Zucchi, whom she married as her second husband in 1781, Cipriani, Piranesi, and Pergolesi, were induced to come to England to work for the Adam brothers, for James was associated with Robert in his designs for interior decorations, if not for furniture.

These artists painted the panels of ceilings and the decorative panels of walls : and many examples of their work are left to us. Syon House, the Brentford residence of the Dukes of Northumberland, has a remarkably fine ceiling by Angelica Kauffmann, and the walls of the long library are decorated by her husband. Harewood House, the Yorkshire seat of

PAINTED SATINWOOD FURNITURE.

A half-round cabinet and an upright secretaire, with Angelica Kauffmann panels.
The property of Mr. Richard Crane of Chicago.
Described on page 133.
Reproduced from *The Connoisseur*.

Lord Harewood, has ceilings and mural decorations by Zucchi, Rose and Rebacca in excellent preservation, and there are many other examples of decorated ceilings in London. From the panels of ceilings, overdoors, and such decorative work to the enrichment of furniture was but a step, and with satinwood available as a ground, this combination of cabinet work with the painter's art seems to have appealed to Adam. The rounded front commode illustrated is an excellent example of this kind of decorative furniture ; the fine paintings of Nymphs representing the Seasons, believed to be by Angelica Kauffmann, form a pleasing contrast to the finely figured satinwood, and the whole piece is a charming specimen of industrial art at its best. This may also be said in a lesser degree perhaps of the upright secretaire with an oval medallion by the same artist.

The remarkable cabinet of painted satinwood made from the design of Sir W. Chambers by Seddons for the King of Spain has already been mentioned. This important piece of furniture was some 9 ft. high and 6 ft. wide, and was a combination of organ-case bureau, dressing-table and jewel casket. Rumour says that it has been broken up and now forms parts of several smaller pieces of furniture. The name of Seddons' chief cabinet-maker and the date of the completion of the order were inscribed inside the cabinet: " James Newham. June 28. 1793." The decorative paintings were by William Hamilton, R.A., and comprised numerous mythological subjects and emblems. We have in the record of this cabinet, which by the way forms the frontispiece of Mr. Frederick Robinson's *English Furniture*, not only an important example of the work which was done at this date, but some proof of my contention that Seddons were manufacturers of the best kind of furniture to a much greater extent than has hitherto been acknowledged (see illustration).

Gillows, who maintained their old-established reputation, Dowbiggin, who was Richard Gillow's apprentice and founded the present firm of Holland and Sons, noted for first-class furniture, George Heppelwhite, who has already been noticed and some of their contemporaries, were doubtless makers of satinwood decorated by painting in accordance with the prevailing fashion.

Besides such artists as have been named there were naturally

others of less skill, both professional and amateur. Ladies adopted the vogue and ordered tables, screens, tea-caddies, work-boxes, and various small articles suitable for drawing-rooms and boudoirs, which they decorated by paintings copied from the pictures of Kauffmann and Cipriani and the prints of Bartolozzi, whose work is of this period. Naturally the merit of such work varied with the skill of the decorator. In some cases instead of a painting, a coloured print of Bartolozzi's was laid on the surface of the table or cabinet and then glazed with varnish or a specially prepared polish until the effect of a painted panel or medallion was obtained. Some of the pier or console-tables of this time had a thin copper slab painted by the artist carefully glazed and used as the table-top instead of wood.

Chairs and settees in satinwood made to designs by Sheraton and others were decorated by paintings of flowers and ornamental borders in which small medallions of cupids and kindred subjects were introduced, and I have seen examples in which the ornamentation is partly carved and partly painted.

This kind of work required much skill and delicate handling to achieve success. The parts intended to be painted must be specially prepared: well-seasoned wood and good joinery were necessary to prevent splitting owing to changes of temperature. A suitable surface must be prepared by filling up the grain of the wood with a thin coating of whitewash and then carefully rubbing it down with sandpaper or pumice powder, so as to present a smooth even surface for the brush. When the artist's work was finished the glazing had to be very carefully applied in order to prevent slight irregularities, which would mar the effect of a highly finished panel.

Although not strictly within the compass of the title of this chapter, it is convenient here to mention some of the painted furniture of this time other than satinwood.

Besides Heppelwhite's enamelled chairs and settees which have been noticed, there were others who made furniture decorated by painting. Pergolesi, whose name as a contemporary of Kauffmann has been mentioned, decorated cabinets and commodes by a different method from that which has just been described. He used mahogany or other hard woods, and covered the surface of his furniture with a " flat " colour,

PAINTED SATINWOOD FURNITURE.

Very important cabinet designed by Sir W. Chambers and manufactured by Seddons; paintings by William Hamilton, R.A.

Described on page 133.

Reproduced from Robinson's *English Furniture* by permission.

generally apple-green, but sometimes yellow, the latter relieved by a trellis pattern, and upon this ground colour he painted oval, round or rectangular panels of figure subjects or landscapes. The work also of Jean Baptiste Piranesi is little known, but he must have had considerable support, since he published a book of designs in 1769, in which those of painted furniture occupy several pages. These are, however, of a stiff and formal character, more like Pompeian frescoes than the graceful work of Adam or Sheraton.

Some mention has been made of the skilful construction of these fine old pieces of furniture. The cabinet-makers of this time devoted great pains not only to the shell or body of the piece, but the inside fittings were minute and ingenious. The day of banks and safe deposits had not arrived, and wealthy persons kept valuable papers and money in all kinds of secret drawers and receptacles. Swing drawers on a pivot, recesses with secret springs to open them, and numerous little boxes and places for toilet requisites, ladies' work implements, playing-card counters, with many other toys and trifles of the period, are found in the furniture designed by Sheraton and his contemporaries. Some of the more highly finished work and toilet tables are lined with pencil cedar wood, and the interior fittings are generally of excellent finish.

The brass handles to the drawer-fronts of the tables and cabinets of old painted satinwood furniture were generally rings hinged at the top and falling over circular rosettes. Sometimes we find these rosettes composed of medallions of old Battersea enamel. The lion's head with the ring depending from the animal's mouth was also a favourite design, as was the drop-handle hanging from a small rosette.

Reproductions and Imitations

We have been discussing the genuine old eighteenth-century furniture as produced by first-class makers from the drawings of eminent architects and furniture designers; but as the demand of collectors of old furniture during the past forty or fifty years has increased out of all proportion to the existing number of specimens, the law of supply and demand has resulted in the production of all sorts and conditions of satin-

wood painted furniture. Some pieces were made entirely new, and painted, this decorative work being done well, indifferently or badly according to circumstances. Some old and faded pieces, with the painted decoration rubbed or nearly destroyed, were restored, and this restoration may be good or bad. Plain satinwood was decorated, and mahogany pieces were veneered with satinwood, and then painted; poor "Cinderellas" were transformed into "fairy princesses." All these methods have been employed to bring about profitable transactions with the collectors of old satinwood painted furniture.

It is not always easy to discriminate. Some imitations are so ill-made and so coarsely painted that their origin is obvious; others have more merit, and demand a closer and more careful examination. When a piece of old satinwood painted furniture is a genuine example of the latter end of the eighteenth century, the surface presents a semi-transparent, almost a gelatinous appearance, the mellowed softness of which is in contrast to the hard "solid wood" effect of a more recent production. In the beautiful dressing-table which is one of the very few pieces of painted satinwood which the Victoria and Albert Museum contains, this peculiarity can be seen and appreciated.

Quite apart from these imitations of the old work, there are some good reproductions made by eminent firms, well constructed and carefully decorated. As mentioned in the previous chapter, some forty or fifty years ago the firm of Wright and Mansfield made a speciality of the reproduction of this class of furniture, and time and household wear have given their work a good tone.

LACQUER

CHAPTER XVII

LACQUER

The literature of this interesting art product is somewhat meagre. Dr. Bushell gives some particulars of the Chinese varieties in *Chinese Art*, and the subject is treated in the works of Mr. Rein and Mr. Mortimer Menpes, while Mr. Audsley has contributed to our knowledge by his descriptions of the various processes in his sumptuous folios, *The Ornamental Arts of Japan*. We have Mr. Quin's official report to the British Government on the progress of the industry, made in 1885, and there are a few magazine articles on the subject. Mr. Percy Macquoid and Mr. Francis Lenygon contribute some excellent illustrations, and many illuminating notes on the subject of English lacquer. So far as my researches and enquiries go, that is about the extent of our available book reference.

The collection of old Lac, as it is generally termed, has become very fashionable within the last twenty-five years, and as the increase in interest and value have been very marked recently, more information on the subject may be welcomed.

Lacquer has been and still is produced in many countries; it originated in China long before the Christian era, found its way subsequently to Japan, Persia, and later into Europe, notably Holland, France and England.

Dr. Bushell in his *Chinese Art* describes lacquer as one of the earliest industrial arts of the Chinese, but can give no exact dates, although quoting from a native learned work on antiquities, he mentions several different varieties which were produced during the Sung dynasty, 906-1279. It is singular that so much more appears to have been written about the earlier Japanese lacquer than that of the Chinese.

The article to be lacquered, generally made of wood, but sometimes of other materials, such as metal, tortoiseshell, papier-mâché or leather, must first of all have all the parts, especially the joins, thoroughly sealed and protected so that there may be no warping (if of wood), and no rising or exudation of volatile oils. This is accomplished by a coating of triturated hemp, or coarse canvas saturated with ooze or mud, covered by a coating of coarse lac followed by successive coats of refined or purified lac, with drying and rubbing down between each process. The lac itself is the sap of the lac tree (*Rhus vernicifera*), and is procured by methods similar to the tapping of rubber. Incisions are made in the bark of the tree and the sap collected in bowls. When the last coat has been applied the surface is thoroughly rubbed down with a whetstone, and polished with a powder made from calcined deer-horn. The surface is then decorated by the native artist with mandarins and their attendants, phoenixes, dragons, peonies, peaches, pomegranates, and the mountain and river scenery with which we are familiar on all Chinese art works, and this kind of decoration is peculiarly suitable to lac.

There is a small plaque of Chinese lac which for our information has been placed in the Victoria and Albert Museum, close to the collection of old lac. The panel has been damaged, and where the surface is partially destroyed, one can see the effect of the successive processes employed to produce a piece of Chinese lac.

It may be observed that the Chinese variety is not so carefully prepared as the Japanese; the drying processes are not scientifically carried out in damp presses or cupboards as are the Japanese, and the number of successive coatings of lac are fewer—while with the Chinese it is considered that from three to about eighteen are sufficient, the Japanese give many more, as many as fifty or sixty to the choicest black, and about half that number to the gold, red, aventurine and other varieties. Therefore the Japanese is much harder, more metallic in appearance than the Chinese, and whereas the former would bear immersion in very hot water, without damage, the latter would not.

Chinese lacquer is decorated by various methods, and may be divided into four classes:

1. Painted; 2. carved; 3. encrusted; 4. incised.

1. *Painted Lacquer.* This variety includes all that which is decorated by surface painting ; the ground colour is generally black, and occasionally red, and is relieved by different shades of gold : screens, cabinets, shrines of Buddha, manuscript boxes, writing-cases, diminutive boxes and fans are favourite objects. Very frequently part of the decorative design is carried out in slight relief from the surface ; for instance, one finds a couple of flying storks raised, while the foliage which forms the rest of the picture is on the flat surface. The raised portions are produced by mixing a putty-like substance with the lac to give it the necessary thickness.

Canton and Foochow have always been the chief centres of the manufacture of painted lacquer. Dr. Bushell quotes the authority of an Arabian traveller who visited Canton in 1345, and expressed his admiration of its brilliance and solidity, and also mentioned that it was exported in large quantities to India and Persia.

The older lacquer is superior to the modern inasmuch as the groundwork for decoration has been more carefully prepared, the finishing down processes more painstaking, while the decoration, although less elaborate than the modern, is more tasteful, better balanced as to design, and more skilfully executed. A fine specimen of old 16th or 17th century lac should show a beautiful lustrous background, a well-drawn design with parts in relief, and the colour varied by the artistic use of gold, which with time and wear has acquired a soft pale tint, and is then a most desirable possession.

The Foochow productions are more akin to Japanese lacquer both in the design of the articles themselves and their decoration. In the Victoria and Albert Museum there is a wooden tray in the form of a lotus blossom, resting on a network of lotus leaves and blossoms. This is lacquered in green, brown, and yellow, powdered with gold. It may be considered a characteristic specimen of Foochow work.

2. *Carved Lacquer.* This variety is sometimes called Peking and sometimes Soochoo lac. It appears to have been made in both places and districts, and is generally red in colour, the red varying from a coral to a sealing-wax tint. The Emperor Ch'ien Lung is said to have expressed a fancy for carved lac, and it was produced during his reign in considerable quantities,

not only in ornamental items, but in articles of furniture such as couches, divans, small tables, huge screens of twelve folds, and all sorts of large and small objects both useful and ornamental.

The red colour was produced from cinnabar, finely ground and mixed with the putty-like material which with the lac formed the substance or body of the object. This was elaborately carved by what may be termed a kind of honeycomb undercutting, so that although the outer surface of a box or vase may be level, there is scarcely a quarter of an inch without carving, and this carving goes down far below the surface. Two magnificent globular bottles, over 3 feet high, brought from the Summer Palace of Peking in 1860, and now in the Victoria and Albert Museum, belong to the Ch'ien Lung period, and are of this kind of lacquer. Square, oblong, or round boxes of all sizes; fruit-boxes for presents in the form of a peach, which is the Chinese symbol of longevity; screens both of ordinary size and in miniature, are to be found in this kind of lacquer, which is very decorative.

Modern carved lac has been made in Chinese factories, other than those of Peking or Soochoo, and to lessen cost the material used has been a compost of lime washed over with red lacquer.

3. *Incrusted Lacquer.* This is a much more highly ornamented production than the two varieties we have been discussing, and bears some resemblance to the comparatively modern Japanese lac. On a background of black, red or shaded lacquer, the decorative artist has applied pieces of jade, mother-o'-pearl and ivory as parts of his design, a method of decoration which is common in modern Japanese lacquer work. The decorative cabinet work done in Italy about one hundred years ago and termed *Pietra dura* was produced by somewhat similar means.

This kind of lacquer is said to have been in favour so long ago as the Sung dynasty (906-1279), and many fine pieces were made for the Emperor's palace: according to Dr. Bushell the rich families during the Yuan dynasty (1280-1367) had this description of lacquer made for them, and the same authority tells us that the figure decoration of this period was well designed and beautifully finished.

A Red Soochoo or Pekin Sweetmeat Box of Carved Lacquer.

CHINESE LACQUER.
In the Victoria and Albert Museum.

A specimen of Painted Lacquer; the Ewer is made of lead and lacquered.

The specimens in our museums are of a much later date, about the eighteenth century, and I do not remember having seen any example so early as those made during the old Sung or Yuan dynasties. This kind of Chinese lac has generally been known as Cochin-China lac.

Modern work of this character which has appeared in recent international exhibitions has been described as " Tonquin."

4. *Incised or Scratched Lacquer.* There is a variety of Chinese lac which has generally been known as " Coromandel " lac. It is of black ground, the decoration being incised and then coloured, so that the decoration appears at a lower level than the general surface of the panel, screen, or chest of which it forms part. Coromandel is of course part of the Indian coast, and so far as we know, never had a lacquer manufactory ; moreover, this kind of lac is obviously Chinese, and therefore probably derived the name Coromandel from its being an article of export on ships which called at Coromandel on their way from China. Another explanation of the term is the fact of Coromandel wood having been used in the construction of the screens and chests which we find in this description of lac.

There are two fine 12-fold screens of this Coromandel lac in the Victoria and Albert Museum, and I am illustrating one panel to show the kind of decorative design. The date of these screens is eighteenth century.

There are some fine chests at Chatsworth of this kind of lac, and I have seen some panels of it used to decorate old French furniture of the Louis XV. and XVI. periods.

At " Chequers," the beautiful old Tudor mansion presented to the nation by Lord Lee of Fareham as a country residence for British Prime Ministers, there are several examples of Coromandel lacquer. One cabinet evidently of European manufacture (seventeenth century) has its door and drawer fronts formed of panels of this lacquer, which have obviously been cut out of some much larger object, most probably a screen : the designs are incomplete and show where the larger piece has been cut up to suit the dimensions of the door or drawer front to which they have been adapted. In the same house there are chests, probably of English, but certainly of European manufacture, to the front of which a panel of Coromandel lacquer has been added by way of decoration.

Modern work of the kind has been made not only in China, but in Paris, where screens, chests and cabinets were produced in considerable quantities, and when the work has been carried out by high-class firms these closely resemble the older Chinese work. The chief difference is the quality of the finish of the ground. The modern lac is not so well prepared.

Persian Lacquer. The introduction of the lacquer industry from China to Persia probably occurred during the sixteenth century.

In the Victoria and Albert Museum there are two narrow doors of Persian lac, which were formerly in the Royal Palace of Ispahan, made during the reign of Shah Abbas (1581-1628), and these are worthy of close examination : they are examples of the good work of the kind which was done in Persia about this time. There are also in the Victoria and Albert Museum, and in the India Museum, a number of boxes and reed-cases, dating from the eighteenth and nineteenth centuries. Some of these are of wood lacquered, and others of papier mâché, which has been finished and decorated in such a manner as to render it difficult to distinguish from the lac.

European Lacquer. The date of the introduction of Chinese lacquer into Europe is uncertain, but as the Dutch and Portuguese were pioneers as regards trade with the East, it is probable that the earlier importations came through Holland. We know that Chinese porcelain was brought to England during the reign of Elizabeth, and probably lacquer was imported about the same time.

A great deal of the so-called Chinese lac is, I am confident, erroneously attributed to China, and this opinion is confirmed by such reliable authorities as Sir Hercules Read and Mr. Clifford Smith : moreover the former told me that when in 1916 and 1917 the Burlington Fine Arts Club arranged a loan exhibition of old Chinese lac, they were unable to secure a single specimen of the kind of square-shaped cabinet enclosed by two doors, and fitted with smaller drawers within, which the committee of the club were satisfied was of Chinese origin.

A great many of these cabinets were brought from Holland about the time of the accession to our throne of William III. and examples can be seen at Hampton Court Palace, and in

COROMANDEL LACQUER.

Reproduction of a panel of a 12 ft. screen in Chinese eighteenth century. See page 143

In the Victoria and Albert Museum.

many private collections. They are generally mounted on carved and gilt stands, the carving being in the style of the period, *i.e.* the late seventeenth century. In the Victoria and Albert Museum is one which has its ornament partly in slight relief and in colour—it is mounted on a carved and silvered stand, and the date attributed by the museum authorities is that of Charles II., some twenty years earlier than the accession of Dutch William.

The wood used by English cabinet-makers for the purpose of lacquering was generally some kind of fir, and occasionally birch, while the Chinese and Japanese generally preferred a soft native wood called kinoki, and they did not use oak or birch, which we generally find employed by English and Dutch cabinet-makers for the interior drawers of their cabinets. The dovetailed joints of these drawers also differ from Eastern methods of joinery. Another point of difference is that whereas both Chinese and Japanese nearly always lacquer the interior of the drawers of their cabinets with " aventurine," the English and Dutch paint these parts a dull red colour. There is, moreover, a want of sharpness in the details of ornamentation, the faces of the figures lack true Oriental expression, and a careful examination of the details of the costumes will demonstrate the inexact copy of Chinese work. No doubt the designs were traced from Chinese originals, but the filling in of details marks the difference in treatment.

This mode of decorating English furniture, which became so fashionable about the latter end of the seventeenth century, was termed " Japanning," and there are many references to it in letters and diaries of the period. An item of £100 for the purchase of " two Jappan cabinets " appears in the household accounts of Charles II. Sir Ralph Thorsby in his diary records a visit to a Mr. Lumley, " who paints excellently and japans incomparably." In 1692 a Mr. Edward Hurd petitioned for letters patent to protect his enterprise and pleads : " that by great industry and expense, he has attained and brought to perfection the art of lacquering, after the manner of Japan, to such a degree of curiosity and durableness as to equal any brought from India." A Miss Cecilia Fiennes in a diary about this time, mentions a small room at Hampton Court Palace " panelled all with japan."

The art of japanning was also a fashionable craze among ladies, and Horace Walpole mentions a cabinet japanned by Lady Walpole. There is also a much quoted letter of a Mr. Verney, written to his daughter Molly in 1689, as to her learning the art of japanning at her school in "Great Chelsea," in which he mentions the cost of lessons being one guinea, and that of materials forty shillings.

The method of japanning in England differed from the Chinese process, as we know from a recipe given in a treatise on the subject published in 1688 by John Stalker and George Parker. They prescribe a pound and a half of the best seed-lac to be dissolved in a gallon of rectified spirit, the surface after drying to be polished with lamp-black, water and tripoly (more generally termed rottenstone). There are also directions as to the three different reds, "common red," "deep red," and "light pale red."

The relief ornament in the English lac was obtained by a mixture of whitening and size, similar to the "gesso" work which was also made in this country about the end of the eighteenth century.

On the whole, the English process appears to have been less painstaking than the Chinese, and nothing approaching the elaborate preparation or careful finishing operations adopted in the Japanese lac factories or workshops. The colourings were generally black, less frequently red, occasionally green, and more rarely a buff colour: the decorations were almost invariably in gold or partly gilt.

Some very good clock-cases were made in England of lacquered wood about the end of the seventeenth century, and the names of the clock-makers engraved on the dials enable us to fix a date. For instance, my wife possesses a fine old chime clock by Ellicott, who was a member of the Clockmakers' Company in 1696. The case is in black and brown lac decorated with gold, in a diaper pattern, with panels of vases of flowers. It has been well preserved, and the decoration is in its original state (see illustration).

Mr. Francis Lenygon in his *English Furniture*, 1660-1760, has given some illustrations of "grandfather" clocks in red and gold, and also in black and gold lacquer of English make, and the clock-makers' names on the dials give their approximate

ENGLISH LACQUER.

A Clock, the movement by John Ellicott, 1696. The property of Mrs. F. Litchfield.

Two Chairs, one decorated with black and gold lacquer, the other in lacquer to imitate tortoise-shell.
The property of Lord Lee of Fareham, part of the furniture of "Chequers."

Described on pages 146 and 147.

dates. Among these are Christopher Gould, 1695; Isaac Nickolls, Wells, 1740; Philip Abbott, London, 1750. He has also described and illustrated other pieces of lac furniture made in England in the early part of the eighteenth century.

In Mr. Percy Macquoid's *History of English Furniture* there are also several very good illustrations of English lacquer taken from specimens in private collections.

There are in a glass case in the Furniture Section of the Victoria and Albert Museum, two toilet glasses in lacquer frames, one Dutch and one English, and these show how difficult it is to distinguish the Dutch from the English lacquer. With a long experience I find it impossible to be confident in making any such distinction. Besides the square-shaped cabinets which have been so generally attributed to China, one finds grandfather clock-cases, bureaus of William and Mary and Queen Anne designs, tables, and more rarely chairs, which are of English make; and, if the details of the Oriental design are minutely examined, obviously of English lacquering.

An illustration which is given of a chair which is one of a complete set of twelve, represents the English adaptation of lacquer as a means of decorating seventeenth century English furniture. The backs and seats are caned, the lac panels in the backs are of the black and gold variety of lacquer, and in good condition. They formed part of the contents of "Chequers" more than two hundred years ago, for until this famous old mansion was purchased by Lord Lee in 1909, it had passed by will from one generation to another for some eight hundred years. There is in the house another set of chairs of the same period, but the lacquer in this case has been made in imitation of red tortoiseshell such as one finds used as the ground-work of Boulle furniture: one of these is illustrated.

About the time of the introduction by Sir William Chambers of his Chinese designs, that is, the middle of the eighteenth century, when there was a vogue for Chinese decoration, Chinese wallpaper, "Chinese Chippendale" and the like, a good deal of this so-called Chinese lacquer or japanning must have been produced in England. A book of Chinese designs by Edwards and Darley, published in 1754, also appears to have attained considerable popularity. In one of Horace Walpole's letters to Sir Horace Mann—written August, 1743,

there is an allusion to a visit to a lacquer manufactory somewhere in London. He calls the process "a new and curious method of japanning upon wood."

In Chapter XIV. on "Eighteenth Century English Furniture" there is an illustration of a cupboard which is part of a bedroom suite of furniture made for David Garrick by Haig and Chippendale in 1771. The decorative treatment is Chinese, the ground colour being a pale yellow or ivory white, and the ornamentation a copy of Chinese design: the form of the furniture is, however, not Eastern but quite English in character. This suite of furniture goes to prove that the fashion for lac was in force in England until the latter end of the eighteenth century.

It is well known that some parts of cabinets or entire pieces of furniture were, in the early days of the fashion for lac, sent out to China to be coated and ornamented with lacquer; and this course was also adopted by some of the French *ébénistes* of the eighteenth century. In the chapter on old French furniture there is an illustration of a Louis Quinze commode in the Jones Collection, which was probably decorated as regards the lacquered portion in this way. Slabs or panels of fine gold black and aventurine lac were also imported from China, and worked up into the designs of some beautiful Marie Antoinette furniture. This combination of Chinese lac and cabinet work was also effected in this country, and one occasionally sees tables of the time of William and Mary ornamented with portions of old Chinese lac screens.

The clever French craftsmen have copied these lac panels so successfully that it is difficult to decide whether they are of Chinese or French manufacture, and this French making of lac of an Oriental character has continued, and is still carried on in Paris to a considerable extent. I have personally visited workshops where this kind of work was in operation, and the quality varies according to the class of maker. Some is exceedingly good and some of very indifferent workmanship. The best has a metallic appearance, that of the gold variety approaching the effect of a finely wrought gold panel. The older work is of a paler colour as with age the tendency is for the gold to acquire a softer and more mellow tint.

The value of old lac has risen enormously within the last few

ENGLISH LACQUER.

Fine specimen of red lacquer, with a stand probably by Chippendale in his Chinese style.

See page 149.

From photo supplied by Messrs. Mallett & Son.

years. I can remember in the eighties buying one of these square-shaped cabinets enclosed by two doors mounted on a carved and gilt stand for about £45. A similar cabinet would to-day probably realise £250. Within the last two years a cabinet of somewhat better decoration than the one I refer to, which was valued by me at £250, changed hands three times within a month, the successive prices being £300, £350, and £500, the purchaser in each case being a dealer.

At a sale at Christie's in July, 1920, a fine red lacquer cabinet realised the high price of 950 guineas, Messrs. Mallett and Son being the purchasers: it is a beautiful example of English lacquer and in a wonderful state of preservation. The date is about 1700, and the stand probably some sixty years later, having the appearance of having been made during the Chippendale Chinese period: by the owner's courtesy I am able to illustrate this cabinet.

The record price for a lacquer cabinet was realised at Christie's in June, 1920, at the sale of part of the Duke of Leeds' collection. This charming specimen is also of European red lac, with the gold and silver decoration in excellent condition. The stand, which adds greatly to its value, also of lac, is of a design of the time of Queen Anne, carved with a female mask and decorated with foliage on red ground, the legs being slightly curved. There was competition by several bidders well beyond £1000, and it ultimately fell to Mr. M. Harris' bid of £2331.

Reproductions and Imitations

These high prices have naturally produced a crop of imitations and reproductions. In various shop-windows may be seen black and gold, red and white lacquer, which is quite modern. Old eighteenth century plain mahogany bureaus and bookcases, tables and chairs, are coated with lac decoration, generally of a Chinese design, but they are obviously imitations. Some pieces have been so well decorated as to require much more careful examination. I remember some twelve years ago being at Hardwick when I was engaged in the valuation for estate duty of the 8th Duke of Devonshire's estate, and finding in a lumber-room several pieces of old Chinese lac, which had been cast aside many years ago. They were in a dilapidated

condition, in some cases the lacquered coating had been partly stripped from its body. These were by my advice sent for restoration to a man who makes this work a speciality, and so well was the restoration carried out that it was only the knowledge that certain panels had been almost entirely renewed that enabled us to distinguish old from new work. If this is the case with restoration, it must be evident that given an old piece of furniture of eighteenth century make, a disguise of Chinese lac decoration can be so effectively carried out as to make detection difficult, but by careful examination and bearing in mind the differences in material, methods of construction, and details of decoration which have been mentioned, this should be possible. The metal mounts on the cabinets, that of the old lock-plates and hinge ornaments, are details which need close inspection.

Japanese Lacquer. The lacquer industry must be one of the most ancient in Japan, and it was probably, like other arts, imported from China, but at a very early date. Very little was known about Japanese lacquer in this country until "a report on the Lacquer Industry" was made to our Government about 1885 by Mr. John J. Quin, H.M. acting consul at Hakodate. This report states that lacquer is mentioned in historical documents as early as B.C. 392, that it made progress as an industry in the reign of the Emperor Ko-toku, A.D. 645; that red lac was invented by a workman about 673 to 680, and that the art industry made rapid strides in the tenth century.

The Civil War in Japan in the sixteenth century caused a check, but early in the seventeenth century the trade enjoyed great prosperity. So highly was lacquered work esteemed in Japan that taxes were paid in this material by the provinces where it was produced.

The material employed, the sap of the lacquer tree (*Rhus Vernicifera*) is, of course, the same as that already mentioned in the notice of Chinese lacquer, but the Japanese have improved upon their masters' work, and the marvellous dexterity of their workmen has produced lacquered work which is unsurpassed, and is indeed unsurpassable. Some specimens in the Victoria and Albert Museum attributed to the seventeenth century are very beautiful, and this is about the best period for Japanese lac.

Three descriptions of lac are generally recognised by collectors,

gold, black and aventurine, but different shades of red are also produced, and occasionally blue, green and transparent brown.

In the Victoria and Albert Museum the reader will find a collection of no less than ninety small plaques of different shades and varieties of colouring used by the Japanese lacquer artists. Nothing can be more perfect as a hand-made art object than a fine specimen of Japanese gold lacquer. The process requires very careful preparation of gold powder, which is dusted into the lacquer when wet, and the amount of successive coatings, dryings, rubbing down, finishing and burnishing, which a really good specimen requires before it is complete, demands a combination of skill, patience and taste of which only an Eastern artist seems capable. Some of this gold lacquer is decorated by ornamentation in slight relief, and the minute details of this work require the most careful and dexterous manipulation. When finished the surface of a specimen resembles that of fine gold worked by a burin.

The black variety requires more processes of coating, drying, rubbing-down and burnishing, than the gold or aventurine kinds, as many as fifty to sixty processes being necessary to secure perfection. When considered perfect it is very sparsely ornamented or left quite undecorated because its beautiful surface is considered sufficiently decorative in itself. The subjects of ornamentation are those generally recognised as Japanese, quaint birds and animals, chrysanthemum, peony and wistaria blooms, butterflies and other insects, while on larger specimens one finds Shinto shrines, processions, hunting parties and various other representations.

There is in the Victoria and Albert Museum Collection a tiny bowl and cover of this beautiful mirror-like black lac without any surface decoration, which is representative of the most highly finished kind of the black variety.

Aventurine lacquer is that which resembles the gem of that name, a polished quartz containing flecks or sparks of gold in a brownish body of brilliant appearance. The aventurine lacquer is produced by the mixture of tiny flakes of red gold or gold with alloy, and sometimes of silver, mixed with the lacquer. This aventurine variety is termed in Japan " Nashiji," because it resembles in colour a kind of native pear in its ripest condition.

Collectors are prepared to pay generously for really fine specimens of the old seventeenth century lacquer of the varieties I have named, and the modern productions are so beautiful that the best of them command high prices.

Besides the various lacquers which have just been described there are encrusted or embedded varieties, which are very decorative. Mother-o'-pearl inlaid or embedded, carved ivory, soap-stone or jade applied in relief or encrusted, are employed as means of carrying out complicated designs of ornamentation, on a ground work of lacquer.

Among the artists named by Mr. Quin are Korin, who was born at Kioto, 1661, and whose work has a distinctive character. He used lead and tin in his compositions; for instance in a specimen which I have seen, the banks of a stream were composed of strips of lead carved and applied to the lacquered groundwork; mother-o'-pearl and ivory also entered into his designs, which as a rule are bold in conception and vigorous in execution.

Another artist who excelled in this encrusted lacquer decoration was Ritsouo de Yedo, but I have no date for his work. Mr. Quin also praises the work of Koyetsu, and gives his time as from 1557 to 1637. The lacquer artist takes high rank in Japan, where his work is greatly esteemed.

The most important collection of Japanese lacquer which has been sold by auction within recent times was that made by the late Sir Trevor Lawrence, Bart., and dispersed by Christie's in December, 1916, after the death of the owner. It included a great many fine specimens of the "inro," and several of these bore the seals or signatures of the makers. Probably on account of the want of sufficient acquaintance with the work of these named artists the prices realised were in many cases somewhat meagre. Some lots fetched only £5, £10, and £15. For the reader's reference in the event of future sales of collections in which specimens are signed, a list of some of those given in Christie's catalogue is appended.

Toshujasu (Shampo).	Koma Yasutada.
Tòyô with Kakihan.	Toshihide.
Kajikawara.	Shiomi Masanari.
Iitckisai Giokuzan.	Shibayama.
Iokwasai.	Shokwasai.

Generally the works of art, such as miniature cabinets and screens, tiny boxes and dainty plaques, are on a smaller scale than the lac made in China, but larger specimens are to be seen, such as cabinets on stands, the fronts enclosed by two doors, and fitted within with small drawers similar in design to those already described in the notice of Chinese and European lac.

A very favourite form of this kind of lac is the *inro* or little medicine case, worn by the Jap in former days as a girdle pendant. There are a great many of these in the Victoria and Albert Museum Collection, and also in the Pfungst Collection lent to the Museum. They are of every colour and of various decorations, many having the embellishment in very slight relief from the groundwork. The *netsuke* or little ivory ornament which keeps the " inro " in its place, and the beads for tightening the cord are in many cases attached to these museum specimens.

The earliest example in the Victoria and Albert Collection is an oblong box with carved black lac on a dull red groundwork, on which the relief carving of the black has the appearance of minutely carved ebony. It is attributed to the period known to Chinese porcelain collectors as the Ming dynasty, which lasted from 1368-1644, and is a fine specimen. The magnificent chest or large casket which the Museum authorities purchased at the Hamilton Palace sale is in my opinion the best of its kind and period, a truly magnificent example of Japanese decorative lacquer. It was made for Cardinal Mazarin, and the lock-plate is engraved with his arms.

The box for manuscripts, which was formerly the property of the widow of Van Diemen, who was the Governor-General of Dutch East Indies,[1] is of somewhat earlier date than the casket, and is believed to have been made from 1630-45. This fine specimen was the subject of a special article in the *Burlington Magazine* (Oct. 1916) by Mr. Clifford Smith, the head of the furniture department in the Victoria and Albert Museum.

There is in the Geffrye Museum, which is little known, an important and very unusual specimen of old Japanese lacquer in the shape of a marriage carrying chair. On this the lacquer decoration is in scrolls on a rather dull red ground bordered

[1] Abel Tasman discovered the country known as Tasmania, but which was at first called Van Diemen's Land.

with aventurine, and it is, I believe, the only specimen in which no representation of animal, bird, or insect life occurs. It has only arabesque scrolls with the armorial crest (three melon leaves in a circle) of the family (Minamoto) to which it belonged. These are in gold, and upon close examination it will be observed how beautifully the veins of the melon leaves are finished. The chair, which is of the elongated Sedan type, with lacquered poles for the bearers, is made of soft wood similar to pinewood, more thinly coated with lacquer than is usually the case, and probably this is the reason that the surface is more dull and less metallic in appearance than old Japanese lacquer is generally. It is difficult to attribute a date to this specimen, but judging from the design of the engraved brass mounts I should think that it was made about the middle of the seventeenth century.

A Temple lantern, supported by three carved figures about half life-size, came from the same source, and was presented to the Museum by a Mr. Hodgson, who was for a long time resident in Japan. These figures are only partially decorated with coloured lacquer.

The generous gift to the Victoria and Albert Museum of Mr. W. C. Alexander, partly through the National Art Collections Fund, includes numerous specimens of a later date, chiefly of the eighteenth and nineteenth centuries, and many of these are so excellent in finish that, if they were not labelled, one might easily attribute them to an earlier period.

The nineteenth century pieces purchased by the Museum include some of the very best examples of encrusted lacquer with birds and flowers in rather high relief, one screen in particular by an artist named Shibayama Yasutaka of Tokio being quite remarkable.

Among the comparatively modern specimens is a small square-shaped writing-box of gold lac signed by its maker, Tenkaichi Nakamura Sekken, which may be considered the finest example of its kind. Collectors who desire to see how closely the best modern work can approach, if it does not equal, the seventeenth century lacquer, are recommended to make a careful examination of this specimen.

Korean Lacquer. The lacquer of Korea has a distinctive character, and some description is necessary to enable the

reader to appreciate one of the features of ornamentation by which we recognise Korean workmanship. The lacquer, which is generally either black or red, is nearly, and in some cases entirely covered with mother-o'-pearl. Not as we have seen in the Cochin China encrusted variety, having the mother-o'-pearl and ivory in high relief, but inlaid level with the surface, or in very slight relief. The red lacquer cabinet in the Museum, which Mr. Clifford Smith informed me was purchased in Korea for £15 (a most judicious bargain), is almost covered with mother-o'-pearl in very slight relief from its dull red lacquer background. This cabinet has brass mountings (unlacquered) of butterfly design, which is another favourite feature of Korean lacquered furniture. They form the mounts for drawer-fronts or lock-plates.

ENAMELS

CHAPTER XVIII

DESCRIPTION AND CLASSIFICATION OF ENAMELS

ENAMEL may be described as a hard vitreous or glassy substance in many brilliant colours, melted and united to gold, silver, copper, or other metals by fusion.

The principal ingredients of enamel are silica, minium, (sometimes called red lead), nitre and borax, or soda glass, pulverised to a fine powder and spread evenly upon the surface of the metal to be enamelled; the colouring matter is derived from metallic oxides, white from tin, blue from cobalt, red from gold, and green from copper. These are fusible at different temperatures, and the mixtures must be arranged to suit the fusible point of the metal to which the enamel is to be made to adhere.

When the enamel is required to be opaque instead of transparent, stannic acid is added to the composition. Enamel may be hard or soft according to the mixture; the hard is only fused at a very high temperature, and can only be applied to pure unalloyed metals; it is, of course, much more durable and less liable to scratches or superficial injury. The soft variety contains a larger proportion of silica. When a white surface is required for painting upon, the mixture contains stannic and arsenious acids.

The firings, for in some cases there must be several such processes, require skilful and very careful manipulation combined with a knowledge of the different temperatures which are required to produce certain results. The colours which fuse at the higher temperatures must be used first, so that those which are afterwards applied and require a lower temperature do not interfere with them.

The Different Kinds of Enamel

The method of application of enamel to metal varies considerably. Roughly, these methods or processes may be divided into three classes:

1. Embedded or Cell enamels.
2. Painted enamels.
3. Encrusted enamels.

The subdivisions are much more numerous. The embedded class includes champlevé and cloisonné work, also the *Plique à Jour* and *émaux de basse taille* processes. The painted includes several schools of decorative enamelling; for instance, that which is generally recognised as Limoges differs very considerably from that which we know as Battersea, and yet both belong to the painted class.

Encrusted enamelling is that which is allied with the goldsmith and jeweller's art, only portions of the ornamental relief work being enamelled.

These various kinds of enamelling will be explained under different headings. Inasmuch as several descriptions of work were done in the same countries at different periods, and for the ornamentation of different kinds of objects, it is impossible to classify them under the names of countries. I have therefore given my descriptions under the headings by which the various kinds of enamels are known to collectors. At the same time, in describing the work of different countries, it is difficult entirely to avoid cross division, and my readers will, it is hoped, pardon occasional digressions which are almost unavoidable.

CHAPTER XIX

EMBEDDED OR CELL ENAMELS

Champlevé. According to the British Museum authorities, the oldest form of enamelling was that by the cloisonné process, which gave way to the Champlevé method, as larger objects were decorated with enamels. Whether this be so or not, it is certain that Champlevé enamelling dates from a very early period, and appears to have been a process employed in all the different countries where this form of industrial art was practised.

The method of producing Champlevé enamels is to prepare the surface of the metal—gold, silver, copper or brass—by scooping out cells or recesses, leaving a metal ridge raised between these recesses, which forms the outline of the design. In these cells or recesses the pulverised enamel made into a paste is laid and then fused ; afterwards it is filed and ground with pumice stone, and lastly, polished with crocus powder or rouge.

From the ninth and tenth century this art of Champlevé enamelling was practised in England, Germany, France, Russia, Spain, Italy and the Low Countries, the favourite subjects being croziers, missal covers, chalices, caskets, shrines, tabernacles and other ecclesiastical furniture, and the designs varied from Byzantine to Gothic, as the former gave way to the latter.

Some curious shallow basins made in pairs, one of each pair having a spout, are in the British Museum, the enamelled design being somewhat archaic ; they are termed Gemillions, *i.e.* twins (the word, of course, referring to their twin description), and are attributed to Limoges early in the thirteenth century. The purpose of these curious vessels was for cleansing

the hands by pouring out water during meals before forks came into use (see illustration). A pricket candlestick of similar workmanship of the same kind is also in the Museum collection.

Some illustrations of Museum examples will give the reader a better idea of these Champlevé enamels than verbal descriptions, and better still will be the information obtained by an examination of the numerous Museum specimens themselves which are available.

Enamelling by the Champlevé process was that commonly employed during the twelfth century, but about the end of the century the representation of the human figure appears to have been abandoned, though this was retained for the decoration of small articles up to the Renaissance period. It was used in combination with the encrusted process for badges, pendants, crosses and articles of personal adornment, which were also enriched by the addition of precious stones.

In many of the examples of reliquaries, the figures in gilt copper are fixed on to an enamel background as shown in one of my illustrations, and stand out in relief.

The actual workers in these medieval times were chiefly monks, or enamellers working under their direction, who in some cases established themselves as independent craftsmen. Comparatively few names have been preserved. The signature or *Eilbertus Coloniensis me fecit* on a portable altar attributed to the twelfth century is in the Museum of Industrial Art in Vienna; an enamelled crozier in the Bargello at Florence is signed *Frater Willelmus*; a ciborium of the thirteenth century which is in Paris bears the signature *G. Alpais*; and Nicholas of Verdun is known to have worked in France and in Germany quite early in the thirteenth century. Godefroi de Claire of Huy was a noted twelfth century enameller and worked at Liége and Cologne. There are some examples in the British Museum attributed to him classed as Lorraine enamels.

In England the Champlevé process, which was probably in use in our late Celtic period, but certainly in the time of Alfred the Great, seems to have died out about the time of the Norman invasion, and was later revived owing to the immigration of foreign craftsmen. Some armorial pendants in the British

Museum and some of the shields on the tombs of our kings in Westminster Abbey are probably the work of native enamellers.

During the Stuart period we find that candlesticks and fire-dogs of the time and style of James I., and some of the pewter chargers or dishes of the time of Charles I. contain centre medallions of Champlevé enamel. We have in the Victoria and Albert Museum two pairs of fire-dogs, one pair enamelled in black and white on wrought iron, the metal showing through. As some indication of value, it may be added that in 1901 the Museum purchased these for £308. Another pair of the same period was purchased a few years later for £200, and a fine pair of candlesticks enamelled in black and white on a brass ground-work, formerly in the Earl of Warwick's collection, were purchased in 1906 for £315. Some badges in the same glass case all of Stuart times form a small but very interesting exhibition of this kind of enamelling, and are all believed to be of English workmanship.

In the Colleges of Oxford and Cambridge there are several fine examples of silver cups ornamented with medallions of enamel. These are mostly in the medieval or Gothic styles of design from the fourteenth to the sixteenth century.

The Wallace Collection contains several interesting examples of Champlevé enamel, chiefly of Limoges origin. The British Museum and the Victoria and Albert are also rich in good specimens. The Musée du Louvre has some fine examples.

During the first half of the fourteenth century this method of enamelling was replaced to some extent by the process known as *émail de basse-taille*, which will be described later.

Cloisonné Enamels. The method of producing Cloisonné differs somewhat from the Champlevé process, inasmuch as, instead of cells being sunk in the surface, thin slips of the same metal are fastened on the metal base in such a manner that they form the design or pattern of the intended decoration. Into the spaces between these strips of metal the enamel is poured, then fused, and afterwards finished in the same way as the Champlevé work. The colours are produced in the manner already described in a previous chapter from fusible metallic oxides.

The early Cloisonné enamels of European make are generally small objects, and are very rare, as on account of the ground being of gold they have been melted for the value of the metal. Among the most famous examples of medieval Cloisonné are the Crown and Sword of Charlemagne, which are in Vienna, and the famous relic known as the Alfred Jewel in the Ashmolean Museum. This very interesting ninth century relic was found at Newton Park, Somerset, near the junction of the rivers Parret and Thone, a region visited by King Alfred, and where he founded a monastery. The heart-shaped enamel plaque has the design of a Saint holding in either hand a sceptre which is bursting into leaf. It is worked in rather coarse Cloisonné, the dividing line of metal being not so thin or so well defined as upon some other examples; the colours of the Saint's costume are blue, green and red, and in letters pierced in the gold band or frame are the words ÆLFRED MEC HEHT GEWYRCAN, the translation of which is "Aelfred ordered me to be wrought."

At the apex of the plaque is a grotesque monster's head, the mouth of which was evidently intended to hold something which being of wood or ivory has perished, and the suggestion put forward in the Museum guide-book of its having been a pointer used in the illuminated manuscripts of the time is probably correct. The most acceptable theory is that it was monastery property, was lost, and, when the building disappeared, remained buried until discovered in 1693. It is singular that the rock crystal face of the jewel is without a scratch. The illustration from a photograph kindly supplied by the Museum is about three-quarters the size of the original.

In the same collection is the Minster Lovell jewel, a small Cloisonné enamel gem of about the same date. There is also a small jewel in the same case known as the jewel from Risano in Dalmatia, also of enamel, with the quaint design of a monster. These two little gems are only about three-quarters of an inch in diameter.

The Alfred jewel is believed to be of native English workmanship, but there is some difference of opinion as to the source of inspiration of this kind of art industry. Of various theories the most probable one appears to be that missionaries from Ireland brought this art of enamelling to England. We

CHAMPLEVÉ AND CLOISONNÉ ENAMELS.

1. Gemillion, described on page 162. In the British Museum.
2. The Alfred Jewel, described on page 164. In the Ashmolean Museum, Oxford.
3. Limoges Reliquary (châsse), middle of thirteenth century. In the British Museum.

know that at this early period in her history the old Celtic monks possessed artistic skill of a high order, and carried their art influence to far distant countries. As a triumph of rendering the most minute details of a wonderfully intricate design, we have the famous *Book of Kells*, a relic of these old Irish monks, who were also noted for their work in gold and enamels.

In the British Museum there are some good examples of early Cloisonné enamel produced in Europe. A gold brooch with a portrait in Cloisonné is ascribed to Italy as seventh century work, another with a Byzantine design as eleventh century, German.

Several examples of enamelling on missal covers and other articles of monastic or church furniture of the twelfth century show a combination of Champlevé and Cloisonné processes, and during the Renaissance period the Cloisonné process was used as an auxiliary to other modes of enamelling in the decoration of small objects.

Chinese and Japanese Enamels. The kind of enamel which is more generally known as Cloisonné is that produced by the Chinese and Japanese. Whether, as has been suggested, this art spread from Ireland to other countries is not certain, but it is probable, and the British Museum authorities trace the art of making Cloisonné enamels from the Celts to the Southern provinces of the Byzantine empire, where the finest work of the kind is ascribed to the tenth and eleventh centuries. The sack of Constantinople in 1204 A.D. is said to have been a serious blow to the art.

The Chinese are said to have learned or adopted the process from the Arabs, but they used it for making entirely different objects. Vases of considerable size, incense burners, figures of birds and animals were made previous to the Ming dynasty (1368-1644), and during this period the industry prospered exceedingly. During the succeeding dynasty, that of Ch'ien-lung, the manufacture of Cloisonné continued, but the colours were more florid than during the Ming period. Many of these vases are mounted with elaborately worked gilt bronze handles, often in the form of dragons, and this metal work is invariably well finished. It is not unusual to see pieces of Cloisonné 2 feet and 3 feet high. The vessels themselves are made of a

mixture of copper and brass, the dividing lines forming the design being of brass.

Good old Chinese Cloisonné was in much favour with collectors, and realised high prices, until some forty or fifty years ago, when a great quantity was bought up in China and imported into England. A little later a further importation caused a considerable fall in value, from which it has never recovered. The best specimens still command fair prices, but they are bought more for their decorative value than as collectors' pieces. During recent years the market has been flooded with modern Cloisonné of a cheaper and inferior quality, and this has to some extent damaged this kind of enamel in the eyes of collectors.

Japanese Cloisonné. The Japanese adopted from the Chinese this form of industrial art, and developed it upon somewhat different lines. As a rule, Japanese Cloisonné is more elaborate, and some of the cloisons are extremely minute, showing extraordinary care and skill in manipulation. There are three periods, which have been classed as Early, Middle, and Modern. The earlier pieces are generally distinguished by the ground-work being of copper beaten very thin, and a favourite colour is green. The middle period, lasting through the seventeenth and into the eighteenth century, was the best for all descriptions of Japanese art, including that of Cloisonné enamels.

In the Paris Exhibition of 1867 the European art collector had his great opportunity of seeing the best Japanese works of art, which had been sent to Europe by the Shogun in order to raise funds to carry on his war with the Daimio, who had espoused the cause of the Mikado. Owing to the disturbed state of the country, many fine pieces of the best period of Cloisonné found their way into European and American collections.

The revolution, which occurred about 1868 and resulted in the restoration of the Mikado to power, was followed in 1871 by the collapse of the old feudal system, which had lasted for some eight hundred years, and these important political events caused many of the great nobles to sell art treasures which had been preserved in their families for generations.

Flower vases, dishes of various shapes and sizes, braziers, some elaborate lamps and incense burners made for Buddhist

temples, are the forms usually adopted, and with few exceptions they are without the gilt bronze mountings which are found on Chinese vases and incense burners. The Japanese also enamelled on porcelain in cloisons, but the enamel used being less hard does not take such a polish as that on the metal ground. After the revolution the importation of fine old specimens ceased, and as opportunities offered, the Japanese have repurchased many pieces for restoration to the country of their origin. In place of them our European markets have been flooded by modern and inferior Japanese Cloisonné.

The Plique à jour Process, described in the British Museum catalogue as *Émaillerie à Jour*. This is a process similar to that of the Cloisonné except that translucent instead of opaque enamels are employed, and the background of metal is withdrawn after the design has been completed by the fillings of enamel. The effect, therefore, is somewhat that of a stained-glass window in miniature. There is a fine cup of the kind in the Victoria and Albert Museum, but genuine old specimens of such work are very rare. There has been some attempt to revive the process by modern enamellers.

Émaux de Basse-taille. This is the French term (literally a carved base), and means a combination of engraving, carving and enamelling. It is generally used for small objects, such as personal ornaments or reliquaries. The metal, generally fine gold or silver, is engraved with a design, then carved in low relief sufficiently below the surface to allow the enamel when added to fuse at a level with the uncarved portions of the design. Thus through the translucent enamel the whole design can be seen.

This kind of enamelling appears to have originated in Italy as early as the thirteenth century, and a chalice made for the Convent of St. Francis of Assisi bears the signature of Duccio with date 1290 A.D. The process was adopted by French craftsmen in the fourteenth century, and carried to the highest degree of excellence. Examples are rare, but the most famous and also the most beautiful specimen is the Royal Gold Cup, generally called the King's Gold Cup, which is in the British Museum. As the history of this national treasure is quite a little romance, I have added it to the stories at the end of the book.

Another specimen of this kind of enamel is the famous "Standing Cup," known as King John's Cup (presumably the French king who was taken prisoner at Poictiers), which belongs to the Corporation of King's Lynn, and dates from the time of Edward III. This is claimed as of English workmanship, but the British Museum authorities seem to favour the idea of its being French. Our English goldsmiths of this period had attained to great skill, and in 1370 A.D. a silver gilt cup partly enamelled is known to have been made for Edward III. by Walsh and Chichester, two London goldsmiths. There is also in existence the cup presented to the Mercers' Company by Sir Thomas Legh in 1499, and other authenticated examples of our native work could be given.

In Germany and also in Spain this method of applying translucent enamels to gold and silver objects is said to have been used.

CHAPTER XX

PAINTED ENAMELS

This is a very comprehensive class of enamel work. It embraces the old German, Dutch, Russian, Spanish, Chinese (Canton), French and English enamels—in fact all kinds when the metal object is coated with enamel as a ground for decoration.

The process is quite different from those already described. An article in metal, gold, silver, or, more commonly, copper, is made complete, and with a minute rim to contain the enamel. This rim or " bisel " is left at the edge of the lid of a casket or box, or the foot of a vase or candlestick, so that when the enamel coating is spread over the surface, this rim will form a " stop."

Enamel of the opaque kind, and generally of a white ground colour, is rubbed down and prepared for the artist, who will use vitrifiable colours prepared from metallic oxides to paint his picture, and when it is finished, the object will be subjected to a temperature sufficiently high to fuse the colours, and so make the picture form part and parcel of the enamel. The bases are generally of copper, except in the case of gold snuff-boxes, watch-backs, *étuis*, etc.

The painted enamels which have attained the highest reputation among collectors are the productions of Limoges during the fifteenth and sixteenth centuries, and under a separate heading a description of this work is given.

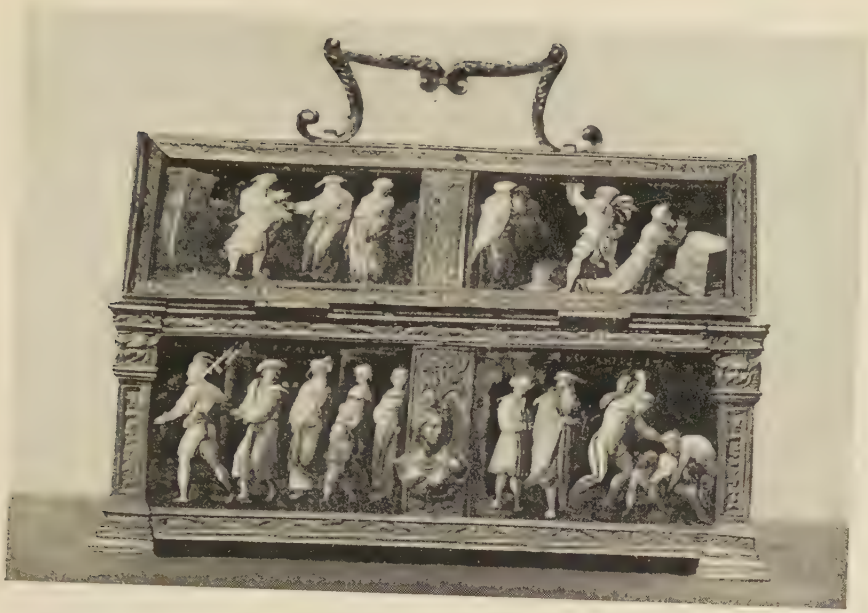
We find in some of our public and private collections miniatures with their backs decorated with charming designs in enamel, which are of the sixteenth and seventeenth centuries, but we have no reliable data to ascribe them to any particular artist. Several of these may be claimed as the work of English artists.

The wonderful work of the French enamellers as applied to snuff-boxes, watch-backs, *étuis*, and such articles has hardly received the attention it deserves from writers upon art; this French work of the seventeenth and eighteenth centuries is now so highly appreciated by collectors that a description of these is given somewhat at length.

Battersea enamel has for many years found much favour with collectors, and they are therefore fully described. Later work by independent enameller artists shows considerable merit, and some notes of these will be found.

Limoges Enamel. The generally accepted date for Limoges enamel is the early part of the eleventh century, but the few and rare examples of this period are of the Champlevé kind, and are mostly ecclesiastical pieces, such as shrines, caskets, croziers, etc., or the enrichment of shields on the brasses of tombs. There is in the British Museum an enamelled plaque or panel with a figure of St. John the Baptist which is credited to Limoges of the thirteenth century; and the "Waddesdon" Bequest, the gift of the late Baron Ferdinand de Rothschild to the British Museum, contains some examples of great excellence. In the notice of Champlevé work, some mention of this earlier work of Limoges has been made.

The kind of enamel which the collector more generally recognises as Limoges, is that which was produced at the end of the fifteenth and during the sixteenth century. The discovery was made by the enamellers of this later period that it was practicable to cover completely both sides of a plate or dish with enamel, and also that after one coat of enamel had been fused or fired and attached to the metal ground, it was possible to superimpose another coating of enamel, and to fuse this without disturbing the previous layers or the metal ground-work. Taking advantage of this new process, the enamellers were able to produce a decorative effect somewhat similar to the *pâte sur pâte* process with which we are familiar in Solon's beautiful porcelain. The second coating of enamel was applied in white, modulated to pale grey upon the first coating of dark colour, the effect produced being known as *en grisaille*, and became a distinctive feature of sixteenth century Limoges enamel. An artist named Nardon Pénicaud produced some beautiful examples, and in the Cluny



LIMOGES ENAMEL.

1. Fine Casket, sixteenth century, by Jean Penicaud II., with twelve panels in grey monochrome representing the apocryphal history of Tobit.
In the Waddesdon Bequest, British Museum.

2. The Mary Stuart Betrothal Cup. Described on page 171.

From photo supplied by Messrs. Christies.

Museum, Paris, are some specimens of his work signed and dated 1503. Another signature found upon a few pieces of this time is that of Monvaerni. Three descendants of Pénicaud's followed; they are distinguished by connoisseurs as Jean Pénicaud I., senior; Jean Pénicaud II., junior; Jean Pénicaud III.; Pierre Pénicaud, who signed P. P.—all of whom, with their dates, will be found in the list given at the end of this notice on Limoges.

Other famous artists in enamel were Leonard Limousin, celebrated for his portraits; Couly Nouailher (Noylier); Pierre Raymond; Jean Court; Martin Didier dit Vigier; Pierre Courteys or Courtois; and there were other members of the Raymond, Court and Courtois families who worked at Limoges. These enamellers, like the old tapestry weavers, worked in families, and their business descended from father to son. The earlier pieces of Leonard Limousin are dated 1532, his latest 1574. His most famous portraits are those of Francis I., of whom he is said to have painted eleven; of Catherine de Médicis, fourteen; and ten of Henri II. Leonard had a brother named Martin, whose work is very inferior, two sons, both named Francis, and a nephew named Leonard, none of whom produced work of any great merit.

A very beautiful example of the work of Jean Court dit Vigier was sold by Christie's on 1st May, 1913, in the collection of J. Malcolm of Poltalloch, of which, by the courtesy of Messrs. Christies and M. Jacques Seligmann, I am able to give an illustration. The interior of the tazza is painted with "The Feast of the Gods," partly *en grisaille* and partly in flesh tints, and on the domed cover are painted the arms of Scotland in red and gold. The underside of the bowl is decorated with strap-work and masks surrounded by a gilt arabesque band. The vase-shaped stand is decorated with masks and caryatid figures, and the domed foot with swags of fruit. This beautiful tazza was presented by the dauphin, François II. to his bride, Mary Stuart, and is known as "The Mary Stuart Betrothal Cup." It is $7\frac{1}{2}$ inches high and $5\frac{1}{4}$ inches diameter, and realised at the sale £1732 10s. The inscription painted in capital letters runs:

À LYMOGES PAR JEHAN COURT DIT VIGIER 1556.

In the sale of the collection of Sir Philip Sassoon at Christie's in November, 1919, some remarkable specimens of Limoges were sold, and realised record prices. A set of four plates of superb quality, with scenes from the life of Joseph, signed J. C. (Jean Courtois), £3990; an oval dish representing Israelites gathering manna in the wilderness, by Leonard Limousin, signed and dated 1567, 18 inches by 14¼ inches, £1837 10s.; a circular dish, with scenes from the book of Genesis *en grisaille*, by Pierre Raymond, 10½ inches diameter, £1470.

Two somewhat famous Limoges artists of the latter half of the seventeenth century or decadent period were Jean and Henri Toutin, who enamelled on gold in colours upon a white ground. They painted minute battle scenes and also miniatures, and their work is generally found upon small articles, such as locket-cases or watch backs. The Waddesdon bequest includes specimens by these artists, and also some of the same period signed by Suzanne de Court, who was noted for her flesh tints rendered in dead white. Jean Laudin is the name of another Limoges enameller of the time, and there were other members of the Laudin family who worked at Limoges.

Signatures generally appear as initials only—but the stamp of Pénicaud appears on the reverse of some of his pieces.

These artists also produced triptychs, diptychs, ewers and chargers, plates in sets of twelve decorated in subjects representing the months, or of the four seasons of the year, plaques, salt-cellars and candlesticks, decorated in rich lustrous enamels, partly opaque and partly translucent. Splashes of gold and the use of gold foil added to the brilliant effect, and the fine examples which we possess in the British and the Victoria and Albert Museums are worthy representations of this period of the work. When the great sale of the Narford Hall Collection took place in 1884, as the National Art Collections Fund was not in existence, many private collectors and dealers subscribed a guarantee fund of several thousand pounds for the purchase of some of the finest examples of Limoges enamel, and these are now in the British Museum.

The nation also possesses a number of valuable specimens of the best period of Limoges enamel in the Waddesdon bequest in the British Museum, and the Wallace Collection is also rich

in signed and dated examples. The excellent catalogue of this famous national possession, published at the modest price of one shilling, contains some illustrations of notable pieces of Limoges, together with facsimile reproductions of the artists' signatures. The Musée du Louvre possesses some beautiful examples of this enamel work.

The British Museum authorities have classified the painted Limoges enamels as follows, and my experience and observations agree with these dates :

1. Early period, from last quarter of fifteenth century to about 1530.
2. Period of the Fine Style, from A.D. 1530 to about 1580.
3. Period of the Decline, from A.D. 1580 to the end of first quarter of seventeenth century.
4. Period of final Decadence, from that time to the close of eighteenth century.

Limoges enamel of the kind I have just described is, as I have said, brilliant and resplendent in rich colouring, and the drawing is powerful ; but when it is not of the best period, that is, when it is not the work of such artists as I have named, it is often meretricious and tawdry. Within the past fifty years many reproductions and imitations of the old work have been put on the market by Paris enamellers, and amateurs must be wary. I have seen the signatures P. C. (Pierre Courtois) and L. L. (Leonard Limousin) upon enamel plates and plaques which were certainly never enamelled or painted by these masters. Like many other imitations of valuable originals, these imitations vary considerably in quality, some being sufficiently good to require close examination, and others bad parodies of the originals. Some of the inferior reproductions are made in Germany.

Lorraine Enamels. Work of similar character to that done at Limoges was executed at Lorraine in the twelfth century. There are in the British Museum a few examples attributed to an enameller named Godefroid de Claire of Huy, who also worked at Liége, Maestricht and Cologne in the third quarter of the twelfth century.

A list of the Limoges enamellers compiled by M. L. Dalpayrat is added for reference ; this is taken by the permission of

Messrs. Lechertier Barbe and Co., 95 Jermyn Street, S.W., from their small hand-book containing practical lessons on enamelling.

Marks.	Names.	Dates.	Remarks.
	Abbon - - -	6th cent.	
	Eligius (St. Eloi) - -	7th cent.	
	Tillo (St. Theau) - -	7th and 8th cent.	
	G. Alpais - - -	13th cent.	
	J. Bartholus - - -	13th and 14th cent.	
	Petrus - - -	Ditto	
	J. Bartholus, Junr -	15th cent.	
I. P.	J. Penicaudius (Pénicaud) - - -	15th and 16th cent.	PL surmounted by a crown (stamped).
G. VA	Guillaume Varacheau	Ditto	
IVL	Jehan, his son - -	16th cent.	
	Marsan Martial - -	1503	
P. C.	Pierre Courteys - -	15th and 16th cent.	
LL fleur-de-lis	Sire Leonard Limousin -	1530–1575	Valet de Chambre to François, I., King of France.
IC	Jehan Courteys - -	1531–1540	
	Pierre Tharaud - -	1532	TR (an inexplicable monogram).
	Pierre Lamontrol - -	1537–1539	
F. MA. P.	François Poillevé - -	1537–1555	
	Martin Limousin - -	1541	
IP	Jean Pénicaud - -	1544	
MD. PP	Martin Didier Pape -	1550	
PR	Peyré Raymond (Pierre)	1622	Reynon, Rexmon, Rexman.
HP	Helie (?) Poncet - -	1552–1600	HP. P.
PP	Pierre Pénicaud - -	1555	PL (stamped).
IM	Isaac Martin - -	16th cent.	
IC. D.V.	Jehan Court, dit Vigier	1556-1557	
	Pierre Veyrier, Senr. -	1558	
IF	Jehan Fleurel - -	1570	
IDC	Jehan de Court - -	1572–1601	
MC	Martial Courteys - -	1579	
LL fleur-de-lis	Sire Leonard Limousin -	1579–1625	A Salt-cellar; light blue back.
FL	François Limousin -	1579–1623	
	Domenge Mouret (Dominique) - - -	1580–1604	

Marks.	Names.	Dates.	Remarks.
MR	Martial Raymond -	16th cent.	
IR	Jehan Raymond - -	1598	A fleur-de-lis between the letters I and R.
SC	Suzanne Court - -	1600	Suzanne de Court.
IL	Jehan Limousin - -	1610–1635	
	Joseph Limousin -	17th cent.	" Fect pas Joseph Limozin."
	Petit Jean Court, Junr., surnamed Vigier -	17th cent.	Born in 1611 ?
IR	Joseph Raymond - -	Ditto	
NL	Noel Laudin - - -	1586–1681	
			I fleur-de-lis R.
IL	Jean Laudin, Senr. -	1616–1688	
	Bonin - - -	1624	
VL	Valérie Laudin - -	1622–1682	
	Jacque Noalher - -	1605–1680	
MN	Martin Noylier - -	1640	
IL	Jacque Laudin, Senr. -	1627–1695	surnamed Chabron.
NL	Nicolas Laudin - -	1628–1698	
	Antoine Terrasson -	1635	
EM	Etienne Mersier - -	17th cent.	
NL	Noel Laudin - -	1657–1727	
	Melchior Milhet - -	Died in 1676	
PN	Pierre Nouailher - -	1657–1717	Born in Bavaria.
	Philippe Poncet - -	1653–1669	
MA	J. B. Poillevé - -	1694	MA interlaced.
IL	Jacque Laudin - -	1663–1729	
	Martial Menot - -	1666	
NL	Noel Laudin - - -	1699–1710	
	Gérome - - -	1711	
IN	Joseph Nouailher, Junr.	1726	
NM	Martial Nouailher -	1720–1735	
IL	Joseph Laudin - -	1729	
BN	Bernard Nouailher, Senr.	1732–1748	
IBN	Jean Nouailher, surnamed Chabron - -	1748	
NL	Nicolas Laudin - -	1747–1749	
	Chouzy - - -	1751	
	J. B. Nouailher - -	1732–1804	
LD	L. Dalpayrat - -	1838	

Old French Enamelled Boxes, Etuis, Watch-backs, etc. Under the head of Champlevé enamels the early Gothic work which was done in France and in other countries in medieval times has

been mentioned, while the Limoges enamels have received special notice.

There is a class of old French enamels, however, which is quite apart from these, and is so bound up with the goldsmiths' art that it belongs as much to a work on goldsmiths' and jewellers' craftsmanship as to one on enamelling.

During the reign of Louis XIV., XV., and XVI. some of the most beautiful and costly work was devoted to the manufacture of snuff-boxes, for courtiers and diplomatists vied with each other in their taste for elaborate and expensive snuff-boxes. They were made of gold, plain engine-turned and engraved, encrusted with diamonds, pearls and other gems, and enamelled by the most skilful craftsmen of the day. Many were decorated by finely executed miniatures of celebrities, or by landscapes and subjects painted in *gouache*,[1] and protected by a covering of glass or *cristal de roche*. Boxes were formed out of precious stones, such as various agates, malachite or lapis-lazuli, and mounted in gold, but these notes must be confined to those which were enamelled.

During the reign of Louis XIII. (1610-43) some good enamelling other than Limoges work was produced in France, and the boxes, watch-backs, miniature backs and articles of *bijouterie* were simpler in design than during the reign which followed. The use of an orange-red colour in the enamels of this period was prevalent.

Some of the beautifully enamelled watch-backs of this time can be approximately dated by the name of the maker of the watch-movement; for instance, in the Hawkins catalogue occurred the entry: "A watch back enamel temp. Louis XIII., movement by Beaulieu of Basle."

During the reign of Louis XIV., Jean or Jehan Petitot, a Genevese artist (1607-91), achieved great fame as a painter of miniatures in enamel. He worked in England as well as in France, and his portraits of Louis XIV. and his Queen, Madame de Maintenon, Colbert, Cardinal Mazarin, and other notables of his time are found mounted in gold snuff-boxes, and occasionally in separate frames. Among English celebrities he is known to have painted Charles II., the Pretender, Pepys

[1] Gouache is a mixture of opaque water colours with gum and sometimes honey, the effect being to give more body to the pigments.

the diarist, and others. In the Jones Collection there are as many as thirty-eight examples of Petitot's work, two of which are, however, attributed to "Petitot the Younger."

The reign of Louis XV. was remarkable for more pronounced extravagance in gold boxes and similar articles, and the designs show increased variety of treatment and more delicacy in details. Portraits after Boucher, scenes after Watteau, Eisen, Teniers and other artists were reproduced in miniature on these costly trifles.

In some notes on the process of enamelling termed *émail en plein* will be found a fuller description of the elaborate decorations of some of these boxes, also those of the succeeding reign, which only differed slightly as to the details of ornament.

The most extraordinary collection of boxes made during the present generation was that of Mr. C. H. T. Hawkins, whose property came to Christie's hammer on his death in 1904. The sale of the enamels alone occupied several days, and realised an enormous sum. They belonged almost entirely to the period between Louis XIV. and the first Napoleon, and included snuff-boxes, vinaigrettes, needle-cases, flacons, watches, *nécessaires*, memoranda cases, and framed plaques or oval medallions with portraits.

Among the names of enameller artists mentioned in the Hawkins catalogue are several that are not often met with, such as that of Lassignot, whose signature occurs upon a circular box; C. Boit, who signed a portrait of Catherine of Russia; G. Glardon, who signed a portrait of a lady and child; and Bordier, whose signature is upon a fine box.

Of two of these artists some further particulars are given in Sir H. H. Cunynghame's *European Enamels*. Peter Bordier is said by him to have been Petitot's master, and Jacques Bordier, a relation of Peter's, is also named as an enameller of the time of Louis XIV. Charles Boit seems to have been a fashionable artist of the period. Horace Walpole mentions that he was paid £60 for the head of a lady, a very high price at the time, and also that by the influence of the Duke of Marlborough he was granted an advance of a thousand pounds

by Prince George to build a furnace and plant for the purpose of his art, but that the enterprise resulted in failure. Cunynghame also mentions the signature of *les frères Huant* upon a finely enamelled cup and saucer.

Other signatures of enamellers are given in the Wallace Collection catalogue. That of Soiron père on a portrait of Madame Recamier after Gérard; of W. Grimaldi on a miniature of John Churchill, Duke of Marlborough; of Emilie de Lorme, with date 1823 on some portraits enamelled on porcelain; of Jacques Thouron on a portrait of Madame Le Brun (1737-89-90); and of a later artist, En^e^ Laurent (about 1850).

The Paris hall-marks give the exact dates of the boxes, and the makers' marks or initials indicate in whose workshops they were produced; but with few exceptions we have no signature of the enameller whose work is by far the most valuable part of the box, *étui*, or other article upon which he has expended such artistic skill. The probable explanation of this absence of signature is that the enameller was employed by the goldsmith-jeweller, who desired to take full credit for the completed object.

The works of Petitot and of his contemporary, Christian Frederick Zincke, are occasionally signed, and in any case they can generally be recognised by experts. The peculiar style of another well-known enameller of later date, named Degault, can also be identified; he painted figure subjects frequently of classical character, such as nymphs sacrificing or some mythological scene, and rendered them *en camaieu* generally *en grisaille*; he worked as late as the time of Louis XVI.

The snuff-box played no unimportant part in the social and political life of the eighteenth century. It was Talleyrand who said that "snuff-taking was essential to all great politicians, as the pause in conversation which the habit necessitates gave them time for thought in answering awkward questions." Presents of valuable snuff-boxes were made to ambassadors as well as to Court favourites, and as a momento of our own expenditure upon such costly trifles there is a record of an account of Rundell and Bridge, the Court goldsmiths, for £8205 15s. 5d. for snuff-boxes supplied to

foreign ministers upon the occasion of George IV.'s coronation.

In many of the specimens in the Hawkins collection a charming effect has been produced by the combination of opaque and translucent enamelling on the same article, used in alternate spaces or panels, and the variety of brilliant colours is quite extraordinary. *Bleu royal, bleu turq*, flame colour, steel grey, green, crimson, mauve, purple, maroon, were combined with opaque white, and bands of opalescent enamel. On some boxes portrait medallions of different shapes have jewelled enrichments, that is, enamelling to represent precious stones. Plaques of various subjects inserted into the lids and sides of the boxes were all set off to advantage by the rich reddish tint of the gold used.

With these fine examples of rich enamelling on gold must be included the boxes, watches and chatelaines, which were decorated by a process called enamelling *en plein*, which will be described under a separate heading.

Émail en Plein. This is a kind of enamelling which to some extent unites the method of the painted and the Champlevé processes, and it is termed *émail en plein.* The process is used in some of the fine old French gold snuff-boxes, watch-backs, étui-cases and small articles of bijouterie, which have just been described. It requires great skill, combined with extreme care and delicacy of manipulation. The surface of the box or other article is prepared by slightly scooping out spaces which are filled with opaque enamel, while the unenamelled portion is generally engraved with a design and sometimes jewelled. When the enamelling is complete the whole surface is level, because the enamel has filled the cavities prepared for its reception. These plaques or medallions of enamel are then painted, generally by first-class miniature artists, in very finely and minutely drawn subjects, and the result is very beautiful. Some old French snuff-boxes of this kind were sold in the famous Hawkins collection at Christie's in 1904, and realised in one or two instances from £2000 to £3000, but of course they were exceptional examples.

There was later a sale of Mr. Charles Wertheimer's collection in May, 1912, when some of these fine boxes were disposed of at Christie's. The quotation from the marked catalogue

of three lots may serve to convey an idea of this kind of work:

Lot 31. A Louis XV. oblong snuff-box, 2¾ inches long, bearing the mark of Elois Brichard 1758. Of gold, the cover, sides and base *enamelled en plein* with genre subjects, after Eisen, the borders simply decorated with engraved scrolls, from the collection of the Rt. Hon. Seale Hayne, M.P.

This realised £2,000 0. 0.

Lot 32. A Louis XV. oval snuff-box, 3¼ inches long, bearing the mark of J. J. Prevost 1765. Of gold, sides and base *enamelled en plein* with six panels of nymphs, Bacchantes, and infant Bacchanals painted "*en grisaille*" by Degault; the panels are enclosed by festoons of vines chased in varicoloured gold; round the borders are broad bands of dark green enamel in imitation of shagreen.

From the Hawkins collection, 1904.

This realised £380 0. 0.

Lot 35. A Louis XV. oblong snuff-box, 2¾ inches long, of gold *enamelled en plein*, with Venus in a car drawn by doves and escorted by cupids, signed Le Sueur, with cupid, a dog, and amatory trophies on the base and sides, the ground almost entirely covered by small panels of flowers in polychrome on chocolate ground.

From the Hawkins collection 1904.

This realised £1,250 0. 0.

By the courtesy of Messrs. Christie, Manson and Woods, and permission of the purchasers, I am able to reproduce photographs of some charming specimens from this important sale.

The Wallace Collection includes several very fine examples of this kind of enamelling, applied to French snuff or sweetmeat-boxes of the times of Louis XV. and his successor. The term used by the compiler of the Wallace Collection catalogue is *Sur fond reservé* instead of *émail en plein*, which is the more generally accepted term.

The highest point of extravagance of French art was from the time of Louis XIV. to the Revolution, but many connoisseurs will prefer the older and quieter Champlevé and Cloisonné work of the thirteenth, fourteenth and fifteenth centuries, or the soberer colourings of the enamels of Louis Treize time.

FRENCH ENAMELS (*EMAIL EN PLEIN*).
Time of Louis XV. and Louis XVI., described on page 181.

The four articles decorated with *émail en plein* which are illustrated on the opposite page are excellent representative examples of this exquisite and costly work which has just been considered. The descriptions given in Christie's catalogue of May 8, 1912, are quoted in full, because they convey to the reader some idea of the details of design with the names of the makers. By permission I have also given the names of the purchasers.

1. FRENCH ÉTUI of gold, enamelled *en plein* with panels of genre subjects, ground enriched with translucent green enamel; fitted inside with knife (enamelled) pair of gold mounted scissors and ivory tablet. Period, Louis XV. Made by Eloi Brichard (bearing his mark). $4\frac{1}{8}$ in. long, purchased by Messrs. Durlacher brothers, now in the collection of Baron Schröder. Price realised, £1500 os. od.

2. FRENCH NEEDLECASE of gold, chased with flowers and foliage with panels of subjects enamelled *en plein*. Period, Louis XVI. $4\frac{3}{8}$ in. long. Purchased by Monsr. Jacques Seligmann, Paris. Price realised, £420 os. od.

3. AN ÉTUI of gold, flattened oval, brilliantly enamelled *en plein*, with genre subjects after Teniers, enclosed by dark blue scroll borders enriched with minute panels of landscapes, painted in blue on yellow ground, the surface of the Étui engraved with bands of zigzag ornament; the thumb piece set with a brilliant. Period, Louis XVI. $3\frac{7}{8}$ in. long. Purchased by Mr. A. Wertheimer. Price realised, £580 os. od.

4. FRENCH FRUIT KNIFE, case of gold enamelled *en plein*, with figures of peasants and shells in pink and white; two blades, one of gold, the other of steel backed with gold. Made by Eloi Brichard (bearing his mark). Period, Louis XV. Purchased by Messrs. J. and S. Goldschmidt.
Price realised, £230 os. od.

Swiss Enamels. The best imitations of fine old French enamelled gold boxes are those made at Geneva, many of which are as old as the last half of the eighteenth century, and are well made and enamelled, but they are inferior in every way to the really fine old French work. In looking at a Swiss box which purports to be old French, it will be noticed that the box itself is not of the high-class goldsmith's work which distinguishes a good Paris-made box, and that the enamel decoration has more the effect of a thin porcelain plaque, and lacks

depth of colouring. If a Swiss box be placed in a cabinet with some fine old French boxes the difference will be at once apparent.

There is also a kind of enamelled box which may deceive the unwary. The demand for fine old boxes some years ago was so great that the dealers could not find them in sufficient numbers. The less scrupulous dealers supplied the deficiency by procuring plain gold boxes with some engine-turned decoration on the body of the box, and perhaps some goldsmiths' ornament in the borders, but without any enamelled decoration. These boxes were sent to Paris or Switzerland to be enamelled with good colours, the translucent enamel allowing the goldsmith's decorative work to be seen through the enamel; while in some cases the box was rendered more attractive by mounting an old enamelled portrait medallion on the lid.

Any one accustomed to judge boxes would notice the want of harmony about such a box, the medallion would be too much in relief, and the additions and embellishments would be detected. Apart from such traps for the unwary there are many modern enamelled boxes made in Paris and Geneva, which are pretty ornaments, but they are *not* fine old French enamelled boxes.

Battersea Enamels. After the rich and costly work just described, it seems a far cry to the enamelled boxes of Battersea, but these have a charm of their own, and some of the colours employed are peculiarly beautiful. A rose pink, canary yellow, crimson, blue, green, mauve and brown, occur as ground colours, sometimes in combination, with a scroll pattern in slight relief executed in white; this coloured ground acts as a frame to the portrait, view, landscape, flowers and fruit, or birds and animals, all of which were favourite subjects with the Battersea enameller.

Of the works we know little. According to all our authorities they were started by Stephen Theodore Jansen (afterwards Sir Stephen) in 1750 on his property, York Place, Battersea; and in a letter written by Horace Walpole, dated September 18, 1755, to his friend, Richard Bentley, he says: "I shall send you a trifling snuff-box only as a sample of the new manufacture at Battersea, which is done with copper plates." We find an allusion to the decoration of the Battersea plaques and boxes by means of transfer from copper-plate engravings

to the surface of the enamel. These were rendered in black ink, sometimes varied by a pinkish brown, and the ink must have been mixed with some fusible salt to make it adhere to the enamel. In the Schreiber Collection in the Victoria and Albert Museum can be seen several of these pieces of transfer decoration, including portraits of George II., his son Frederick, Prince of Wales, and many notable persons of the time, also plaques and boxes decorated with masonic signs.

Collectors familiar with early Worcester china will recognise the same kind of decoration that one finds on the " King of Prussia " mugs and the services decorated in transfer, with garden tea parties ; in fact, there are specimens of transfer Worcester and of transfer Battersea enamel in which the self-same copper plates have been used.

An engraver named Ravenet is said to have engraved some of these plates, and Smith in his *Life of Nollekens* has told us that John Hall painted enamels for Jansen. Bryan in his *Dictionary of Painters* says that Hall was placed under the care of Ravenet, and also that an artist named Ryland worked with them. This John Hall was born in 1740, and was apprenticed to Ravenet at the age of fourteen. Another artist who decorated snuff-boxes at Battersea was James Gwinn of Kildare, who came to London previous to 1755, and was employed by Jansen : he died about 1766. Mr. Binns, the well-known director of the Royal Worcester Porcelain Works, once showed me a Battersea enamel plaque signed " R. H. f.," the subject being a tea party, which same subject occurs on a Worcester service. Mr. Amor also had in his possession, in the summer of 1920, a small snuff-box with the subject on the lid, two lovers under a tree, which was signed *R. H. fecit.* This would indicate that Robert Hancock of Worcester was also connected with the Battersea works. Besides snuff-boxes, étuis, patch-boxes, watch-cases, chatelaines and pretty trifles like vinaigrettes, thimble-cases, nutmeg graters, scissors-cases, wine and spirit labels for hanging on decanters, plaques for the ornamentation of handles for furniture, there were produced at the Battersea works some beautiful candlesticks and sets of tea-caddies, also occasionally vases, salt-cellars, mustard-pots, oval pictures of scenes after Watteau, Boucher, Lancret, and painters of the Dutch school, portrait medallions, etc.

Boxes were also made in the shape of animals' heads, or of small models of animals and birds. The head or body of the animal being left hollow formed the box, while the top was left level, and a lid was hinged to it which was usually painted with a suitable decoration. Some of the little scent flacons had a figure in relief, and some salt-cellars had the flower decorations worked in relief.

Some miniature toy dressing-cases, not more than 3 inches wide, with a case of shagreen (shark's skin) and the little fittings of silver and glass, would have the tiniest Battersea enamel stoppers or covers to the bottles. There were many charming little trifles of this description made at the Battersea works. From some of these examples preserved to us, and from the portrait plaques representing members of the Royal family, of the aristocracy and famous personages of the time, it is quite evident that Battersea enamel was a vogue among the dilettanti of the day, although its failure as a commercial enterprise would go to show that the support was insufficient to ensure success. This, however, is a very usual result of special art industries which do not manufacture upon a commercial basis. One after another our old English china factories —Chelsea, Derby, Bow, Bristol—all shared a similar fate. The demand was not general enough to allow the manufacture of a sufficient quantity of any one particular pattern to be made, and the manager of a modern porcelain factory will tell you that success and profit result from the sale of great quantities of *common* ware, and not from the highly finished and more costly services which are made.

Whether from this or other causes, such as want of business ability (which by no means always accompanies artistic endeavour and success), the proprietor and founder of the Battersea enamel factory at York Place became bankrupt in 1756, and his effects were advertised to be sold by auction. I quote from *Chaffers* the advertisement of the sale :

" To be sold by auction by order of the assignees, on Monday next, June 8th, 1756, and the following days at York Place, Battersea, in Surrey. The Household furniture and entire stock of Stephen Theodore Jansen, Esq., consisting of a great variety of beautiful enamell'd pictures, snuff-boxes, watch-cases, bottle tickets, etc. : great variety of black enamels

BATTERSEA ENAMELS.

An étui, snuff-box with portrait of Cromwell, and writing case, three representative specimens with portraits and landscape on coloured grounds.

In the Schreiber Collection, Victoria and Albert Museum.

of various sizes, copper frames for mounting the unfinished enamels, with all the utensils, etc., belonging to the manufactory: also a great number of copper plates, beautifully engraved by the best hands."

Jansen's bankruptcy by no means closed his career. Two years before this financial disaster he had been Lord Mayor of London, and his civic influence apparently helped him to recover his social position, for in 1765 he was elected Chamberlain of London, and on the death of his elder brother he succeeded in 1767 to a baronetcy. He died in 1777.

We have no record of the result of the advertised sale, but from a pamphlet published by a French enamel painter named Roquet, who had lived for many years in England, it appears that painting and printing upon enamel was carried on in London at the time of his publication, which was in 1775.

My own view is that, inasmuch as there are far more specimens of Battersea in different collections and in the dealers' stocks than could have been produced (allowing for wastage and loss) during the very short life of the factory, the making of enamelled articles was carried on by small makers employing perhaps two or three hands. This kind of work, unlike that of a porcelain factory, does not necessitate a costly or extensive plant or a numerous staff—enamelled boxes and such articles as we catalogue as Battersea enamels could be produced within the compass of a small house. No regular kiln or extensive buildings are required; the copper-smith having made the metal article, the enameller would carry on his work at a table fitted with blow-pipes and firing apparatus, and the painter would decorate it preparatory to subsequent fixing and firing. It is therefore quite probable that many of the Battersea enamels which we see are the product of these small individual workers, many of whom were no doubt employed at the original York Place factory during its existence.

Battersea enamel generally is on a white ground; the white is a pure white and the enamel not very hard, therefore not requiring a very high temperature to fuse it, and it is apparent on looking at the joints that the larger pieces, such as candlesticks, were built up in sections.

The coloured specimens, especially those with rose pink

and canary yellow, are most in demand, but the value of a specimen depends a good deal upon the quality of the painting; some are exquisitely painted and finished, while others are sketchily and rather carelessly decorated.

The collection formed by Lady Charlotte Schreiber and bequeathed to the nation should be carefully examined at the Victoria and Albert Museum. It contains every variety of article in all the forms and colours which the Battersea factory produced, and in some wall cases are plaques with the different ground colours and paintings of subjects and portraits which are certainly the best of their kind. Illustrations from three specimens in this bequest are given. In the same museum is the collection formed by Mrs. Halliburton.

The amateur must be very wary in purchasing Battersea enamels. That arch imitator and maker of forgeries, Samson of Paris, has turned out thousands of imitations, and some of his best productions are very clever. The French copies have a more highly glazed and a newer appearance, and the painting and colouring are inferior to that of the good old specimens. A magnifying glass will often reveal the difference.

English Enamels (other than Battersea). In the first part of this chapter some allusions have been made to the high development of skill which English enamellers had achieved even in the days of King Alfred, also to the fact that our native goldsmiths and jewellers have produced many fine cups and vessels, in which enamelled ornaments are important features, but we have unfortunately few records of the artists who actually did the work. The enamelled portraits of a badge or of a box or other article were no doubt executed under the orders of our master goldsmiths and in their workshops by craftsmen in their employ.

Some of this English enamelling will be considered under the heading of "Encrusted Enamels," to which class it properly belongs, but we have now to describe the painted enamels other than Battersea which have been produced in England.

The pendants much worn in Tudor times were fine specimens of enamelled jewel work. Holbein, after he entered the service of Henry VIII. in 1534, made designs for crosses enriched with enamelling, and also for pendants which appear in some of the

portraits of the period. There is still preserved in Stonyhurst College the circular reliquary pendant worn by Sir Thomas More, enamelled on one side with St. George and the Dragon, and on the reverse with Christ and the emblems of the Passion.

The Waddesdon bequest contains several finely enamelled pendants of this and the later Jacobean period, believed to be of English design and manufacture.

The beautifully enamelled locket containing a contemporary portrait of Oliver Cromwell, which is in the Ashmolean Museum, is a fine example of seventeenth century work. The collection of the Duke of Buccleuch and of Portland also contains many miniatures, the backs of which are of gold enamelled with excellent designs.

The Victoria and Albert Museum contains many good examples of these enamelled backs of miniatures which will well repay careful examination, and are evidence of the very high standard of industrial art which our native jewellers and enamellers have maintained.

Many of the designs for enamelled pendants of this period (the seventeenth century) were from drawings by an artist of Dutch extraction named Arnold Lulls. Some few years ago, when pulling down a house near St. Pauls, there was found a hoard of Jacobean jewels, and included among these was some enamelled work of the time of James I. They are now in the London Museum. Other enamelled pendants of this period are in the Waddesdon bequest (British Museum), among these being the famous Lyte Jewel presented by James I. to a certain Thomas Lyte in recognition of personal services. This is decorated with white Champlevé enamel, and is said to be the work of an English jeweller. This famous pendant was purchased by Baron Ferdinand at the Hamilton Palace sale for £2835 (see illustration).

The fashion for wearing pendants is said to have been discouraged by Queen Henrietta Maria, who preferred a short pearl necklace as the only ornament. Towards the end of the eighteenth century the fashion for miniatures in enamelled medallions, often enriched by monograms executed in small rose diamonds, came into fashion, and a book, entitled *A Book of Ornament for Jewellers*, was published by Jean Guien in

1762, in which many designs for enamelled jewellery are included.

The majority of the valuable snuff-boxes made in England during the seventeenth and eighteenth centuries were of gold engraved or worked by the goldsmith and decorated with miniatures by artists of the period, with portrait or subject painted in *gouache* or water-colour on an ivory ground, and fitted into a gold frame on the lid of the box, but in many cases they were enriched with enamelled borders or frames to the miniatures, and were of English workmanship. As already mentioned, Petitot and Zincke both worked in England as well as in Paris, and some of our boxes are decorated with portraits enamelled by them. In the Hawkins sale catalogue some of the boxes with portraits by Petitot are of English celebrities, and among those attributed to Zincke are the miniatures of Sarah, Duchess of Marlborough, Addison and Lord Chesterfield.

The miniatures of Petitot are, with very few exceptions, of small size, generally ovals some 1 inch to 1¼ inch in diameter, and in the enamels mounted into finger rings they were very small indeed. One of the exceptions is the portrait of Mary, Duchess of Richmond and Lennox in the collection of Pierpont Morgan. This is signed and dated 1643, and measures 5½ inches square. The late Mr. Alfred Rothschild possessed the most extraordinary work of Petitot—a box decorated with fourteen miniature portraits.

An enameller named Prieur also painted miniatures in England; he married, as her second husband, a sister of Jean Petitot.

These notes upon our enamelled boxes apply equally to the beautiful watch-backs, backs of miniature frames, lockets and other trinkets in the ornamentation of which enamelling has a part.

Towards the end of the eighteenth century we have miniatures in enamel by painters whose work can be recognised, and who often signed and dated their portraits. It is about this time that the art of miniature painting on ivory, vellum, chicken skin and paper was at its best, the time of Richard Cosway, Andrew Plimer, Engleheart and their contemporaries and miniatures in enamel also found much favour.

One of the most famous of these late eighteenth century artists is Henry Bone, who began his career at the Plymouth Porcelain Factory, being apprenticed to Cookworthy in 1771, and completing his term of apprenticeship under Champion after the transfer of the works to Bristol. The gold mark, " No. 1 " with crossed swords, is one of the well-known Bristol marks, and this is attributed by Owen to Bone, who was Champion's first apprentice. He is also said to have worked for a short time at the Worcester Porcelain Factory. When the Bristol factory failed he came to London in 1779, and worked upon designs for jewellery. Subsequently he developed into a portrait painter on enamels, and produced some well-executed work. Many years ago I possessed a plaque by him which represented George III. on horseback, and measured some 12 by 10 inches. His portrait plaques are generally signed H. B., and sometimes in full, H. Bone. The largest plaque produced by him was a reproduction of Titian's " Bacchus and Ariadne " on a plaque measuring 18 by 16 inches, a most unusual size for an enamel; it was sold by auction a great many years ago, and realised 220 guineas. The portraits which one generally sees are about 7 or 8 inches by 3 to 5 wide, and the prices are from 10 to 25 guineas according to the popularity of the subject. A great many of Bone's portraits were taken from pictures by old masters, and at Kingston Lacey, near Wimborne, there are about fifty of his enamels representing Queen Elizabeth, Lord Essex and the courtiers, statesmen and sixteenth century celebrities. In the Ashmolean Museum we also find several portraits by him of eighteenth century notabilities, mostly taken from pictures by Sir Joshua Reynolds, Sir Thomas Lawrence and other famous contemporary artists. Bone was elected A.R.A. in 1801, R.A. in 1811, and he died in 1834. He is said to have produced about five hundred enamels.

Henry Bone's son, Henry Pierce Bone, carried on and maintained his father's reputation. There are several good portraits enamelled on copper of nineteenth century celebrities by him in the Ashmolean Museum, and also in the Wallace Collection. Many of these are, like his father's work, copies of pictures.

The name of William Bone as an enameller who exhibited

miniatures at the Royal Academy from 1815-43 is mentioned in the catalogue of the Wallace Collection. A signed portrait of Mary, Queen of Scots, by him is at Hertford House, and in the same collection are two portraits enamelled on copper signed Joseph Lee (1780-1859).

Among the Ashmolean enamels are examples signed by Zincke, Charles Boit, Gaetano Manini (1730-90), foreigners who worked in England; also by well-known native enamellers, Gervase Spencer (d. 1763), Nathaniel Hone (1718-84), William Craft, Henry Spicer (d. 1804), William Birch (b. *c.* 1760), Henry Bone (1755-1834), W. Hatfield (portrait of Dr. Johnson dated 1780) and Jeremiah Meyer (school of Zincke). The collection also contains two portraits of King Louis Philippe and Queen Marie Amelie, signed J. Lienard, which are enamelled on porcelain, that is, painted in fusible colours.

There is also in the Victoria and Albert Museum a small collection of English enamels of this period (the Plumley Collection), containing several portraits enamelled on copper by some of the artists named above, and also by W. Previtt, and two of more recent date, Thomas Roth and Charles Muss.

Miniature enamellers of the nineteenth century are represented by Henry Pierce Bone (1779-1855) and William Essex (1784-1869), who may be considered as about the last of this group of painters of enamel portraits.

William Craft, whose signature upon some of the Ashmolean enamels has been mentioned, executed some very good work. Many years ago I had in my possession an important oval enamel picture 13 by 11½ inches, and signed W. H. Craft *invt et fecit*, the subject being Britannia seated, with medallions of famous admirals of the day. Some other specimens of enamel signed by Craft are a box painted with a ship and the words "Brave Nelson No More," and another with a portrait of Wellington. Whether Craft learned his trade at the original Battersea factory, as some writers have suggested, we cannot tell, but as these works were disposed of in 1756 he could only have been quite a lad if he ever worked there.

In connection with Nelson, it may be mentioned that the swords of honour presented to him and to Admiral Lord St. Vincent were enamelled with miniature pictures of famous sea battles. Some of these enamels of the time are in Greenwich

Hospital, and others have passed into private collections. Nelson's sword in the Painted Hall, Greenwich Hospital, with an enamelled picture of the Battle of the Nile, bears the name of Rundell and Bridge. Lord St. Vincent's sword, beautifully enamelled, and set with diamonds, was valued by me in a private collection some twenty or thirty years ago.

In the Hawkins Sale Catalogue mention is made of an enamel portrait of Georgiana, Duchess of Devonshire, by one W. Peat.

One of the signatures included in the Ashmolean Collection is that of Nathaniel Hone, 1747, who has already been mentioned. He was an artist of some eminence, an Irishman born in 1730, and who died in 1784. His son Horace succeeded him, and painted some good enamel miniatures.

Bilston Enamels. The story of English enamels would be incomplete without some mention of the Bilston factory in Staffordshire. There must have been a very considerable output, and as some of the little patch-boxes one sees bear mottoes with dates, we know that it existed at the end of the eighteenth century. The snuff-boxes, patch-boxes and trinkets made here are similar to those of Battersea, but inferior in quality. Chaffers mentions the interesting fact that some years ago a store of about two thousand specimens of Bilston enamel was found, which had been stowed away for many years in a lady's house, and it was said that her grandfather was the landlord of George Brett, the enamel manufacturer of Bilston, and that these had been seized for rent when the proprietor failed.

The specimens which are generally seen are small, oval or oblong enamel boxes for patches, which were the fashion at the end of the eighteenth century ; they are in several colours —yellow, blue, green, pink and also on white ground—often containing inside the lid a little mirror, the decoration being roughly painted views, flowers, birds and not infrequently a motto, such as two hands clasped, and the word " Friendship " in similar designs. The prices realised by such boxes are not high ; 15s. to 50s. is about the range.

Liverpool Enamels. There are in the British Museum some specimens of enamelling similar to those of Battersea and Bilston, and ascribed by the Museum Authorities to Liverpool.

Painted Enamels made in Germany within the Past Hundred Years. Some very good enamel work in boxes and in plaques was produced in Dresden during the eighteenth century. Generally speaking, these examples very much resemble the Meissen porcelain of the same period; indeed, one has to look closely at some specimens to see whether they are porcelain or enamel.

In the Jones Collection are two snuff-boxes of German eighteenth century work, one enamelled with the Death of Adonis *en grisaille* and the other with interiors, and signed *Schindler, Wien.* The names of Wurstlich, Deininger, Langhamer and Meinelt are given in Cunynghame's *European Enamels* as artists who enamelled snuff-boxes, some of them being in the style of Greuze, and therefore probably of the Louis XVI. period. An eminent German silversmith enameller of the sixteenth century was one David Allenstetter of Augsburg. There is a clock of his work in the Imperial Museum, Vienna.

In the description of encrusted enamel work made in Vienna during the past fifty or sixty years the name of Ratzersdorfer will be mentioned. Besides the reproduction of Renaissance badges, jewels and *objets d'art,* he also made many articles, such as rose-water ewers and basins, caskets and various ornaments in painted enamel, his earlier and more costly work being much nearer to the Renaissance originals than that of a later date.

A successor of his, whose name it would be unkind to his family to mention, also made some fine enamelled objects, but his career was stopped by imprisonment for an offence against the State. He had bribed the custodian of the Museum to let him have an article to copy, and when this was finished he substituted the copy for the original, the fraud being discovered and punished.

Several other makers of enamel articles have followed the fashion of reproducing old Renaissance designs.

Miniature cabinets of ebonised wood embellished with plaques of enamel in the door panels, on the drawer fronts and on the cornices were a speciality of these modern German enamellers. These were produced in considerable quantities about twenty-five to thirty years ago, and found a ready sale

among a certain class of people. They are mostly meretricious, pretentious and tawdry. A cornucopia enamelled in mythological subjects, small ewer-shaped vases, caskets, cups and tazzas of this kind of work were favourite subjects about twenty to twenty-five years ago. Some very ambitious designs were carried out in this kind of work; for instance, I remember a mace, the staff of which, some 20 inches long, was composed of enamel, the head of the mace being of silver gilt. Such an article, unless absolutely genuine and of historical interest, can have no value to a collector, and must be a palpable fraud. My readers are advised not to purchase any of these Viennese productions.

Canton Enamels. Quite apart from the Cloisonné enamels already described there are some painted Chinese enamels, which are found in various forms—quaintly shaped canisters, jugs, basins, plates, dishes, trays and sometimes articles were evidently made for export to Europe, as they would only be used or appreciated in European countries. The chief difference between these Eastern enamels and those made in Europe is that the Chinese are invariably made in hard enamel, fired at a high temperature, whereas a slightly softer enamel was generally used in Europe.

With the exception of some of the enamels which were made specially for sale in European countries, chiefly Holland and England, the subjects delineated by the artists are essentially Chinese, and similar to those found upon Oriental porcelain. The description "Canton" is applied generally to this kind of Chinese enamel, as a great deal was produced at Canton and its neighbourhood. These enamels have never achieved high favour among collectors, and prices realised at auctions are quite moderate.

Persian Enamels. We find occasionally enamels which, from the subjects painted and the designs of the articles themselves, are evidently of Persian origin. Besides the Narghili pipe-holders, quaint boxes and enamelled cases for holding portions of the sacred Koran or native writing implements, I have seen small articles made for personal adornment—brooches, earrings and chatelaines—of which the foundations are gold. These are not of great value, but a few specimens in a collection of various enamels may be of interest.

The decorative treatment of Persian enamels was governed by the same religious restriction as to the use of the figures of men or of animals as was the case with the Persian pottery. With very few exceptions, only arabesque decoration was used until the latter part of the seventeenth century, when the ban on the portrayal of the human form appears to have been removed. The reign of Shah Abbas, a great art lover, who ruled Persia from 1555 to 1628, represents the best period of Persian art.

These notices of the different varieties of painted enamels do not exhaust the subject by any means, but they describe those which, allowing for a few exceptions, come within the province of the collector. There were enamels made in Venice in the form of diptychs, paxes and plaques of a religious character, and some of them are executed partly in painted enamel, and partly with enamel by the Champlevé process. In the British Museum there are some examples of Venetian work with white, dark blue and green enamel in panels, and over their surfaces are arabesques in gold; these are of the sixteenth century.

In some old inventories we find mention of *Émaux d'Aragon* and of *Émail de la façon d'Espagne*, and these expressions are said to refer to work in translucent enamel done in Barcelona and Valencia from the thirteenth to fourteenth centuries.

The only Spanish enamelled work of the painted variety that we occasionally come across is in the form of plaques or snuff-boxes, ornamented with gold decoration in very slight relief on a white ground, and made about the middle of the eighteenth century.

In Russia enamelling in colours is said to have been introduced by some one of enamellers from Limoges, and to have become popular for the floral decoration of vases, bowls and cups; there are specimens decorated with tulips in the British Museum which are bizarre in character.

CHAPTER XXI

ENCRUSTED ENAMELS

The different kinds of enamels described in the preceding chapters, if we except a few of the Limoges pieces with figures in relief, all have smooth surfaces. We have now to consider a kind of enamelling applied to objects in which the chief part of the work was done by the goldsmith or jeweller, while the enameller only added to the decoration by giving colour to some parts of the design. The article itself, generally a badge, pendant or article of jewellery for personal use, was made by the jeweller, the design being in high relief, and frequently enriched by the addition of precious stones, while some portions were coated with enamel colours to heighten the effect, and bring out the details of the ornament. It was a process in use by the ancient Greeks, but revived in Europe in the early period of the Renaissance, and it became popular in Italy, France, Germany and, to a more limited extent, in England.

The Italian enamels produced by the encrusted process, which rank the highest in the collector's esteem, are those of the sixteenth century. These *cinque cento* jewels, as they are called by connoisseurs, with enamelled enrichments on gold, are of a distinctive character, and are extremely beautiful. The late Baron Ferdinand Rothschild possessed a very valuable collection of these wonderful examples of a combination of the work of the artist, goldsmith and enameller, and as he left them to the nation they can be seen at the British Museum (Waddesdon bequest). Benvenuto Cellini is credited with the design and execution of some of these gems, but he had many contemporaries whose names are not known to us, but who were evidently first-rate artists.

They are generally of rococo design, with figures, animals, birds and scrolls.

It is only occasionally that any genuine specimens come into the market, and a sensational price is reached if their authenticity is established.

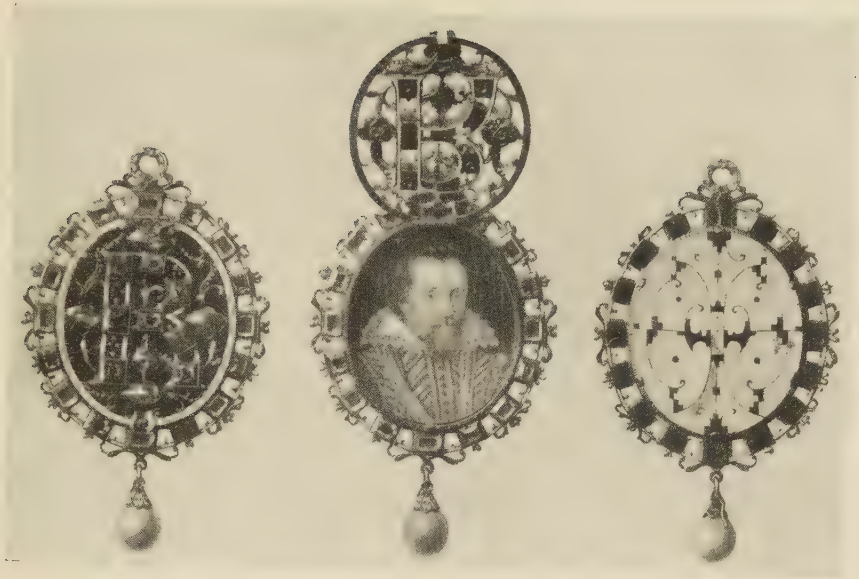
As a comparison with the present prices, it is of interest to mention that in the famous "Stowe" Sale, which took place in 1848, two of these *cinque cento* jewels, Lots 441 and 451, which from their full description in the catalogue with illustrations were evidently genuine, were knocked down for £16 5s. 6d. and £7 10s. respectively. *Tempora mutantur*!

Besides these jewels or badges and reliquaries, the sixteenth century Italian artist-goldsmiths produced some wonderful ornaments, the bodies of which were formed of *cristal de roche* and the mountings of gold or silver with enamelled decoration. The form of the principal part of the ornament was determined by the size and shape of the block of rock crystal at the artist's disposal; it might be a bird, such as a peacock or eagle, a barrel, a cup, vase or tazza, which would be formed of crystal, and the stand or support made of gold or silver generally in scroll or figure-work, with the containing bands of the crystal and the foot enamelled. This enamelling is sometimes part of a rococo ornamental design of a similar kind of work to the jewels I have just mentioned, and at others would be upon a plain surface, and therefore belong to the "painted enamel" class of work already described.

Sometimes instead of crystal, an agate, or some other precious stone is employed, the stone itself which forms the body of the object being in some cases a Roman antique, while the mounting in gold and encrusted enamel is of sixteenth century workmanship. A vase of honey-coloured agate, charmingly mounted in this manner, can be seen in the Waddesdon bequest.

The Green Vaults at Dresden, and the Imperial Museum, Vienna, and the Louvre, contain wonderful collections of these costly ornaments; our own museums are not rich in mounted crystal, though we have a few good examples.

The kind of enamelled enrichment which is found on articles of this character is generally described as encrusted enamel, but some of these beautiful *objets d'art* are decorated with more than one process, and these are termed "mixed enamels."



ENCRUSTED ENAMELS.

The famous Lyte Jewel (part champlevé, part encrusted), English work (*temp.* James I.), described on page 187.

Three fine pendants, Italian or German sixteenth century, similar to the one described on page 197.

In the Waddesdon Bequest, British Museum.

The following extract will describe an example of the kind of Italian sixteenth century enamelled jewel:

CHRISTIE'S CATALOGUE, MAY 1912.

LOT 56. A PENDANT JEWEL 5⅜ IN. LONG, 3 IN. WIDE, ITALIAN SIXTEENTH CENTURY, of gold, formed as a dolphin, upon which is seated Amphitrite, the latter enamelled in white, and the former with scales in pale blue, whilst the head and tail are enamelled crimson and dark green, the body of the monster is set with table diamonds and rubies, whilst below are hung three pearls. The jewel is suspended by two chains and open links slightly enamelled and set with diamonds and rubies, connected at the top by a loop pierced and chased with arabesques, enamelled in various colours, with a pearl attached to the centre.

This realised £3,000.

This jewel formerly belonged to Louis XIV., afterwards to Louis XV., subsequently it became the property of the Countess of Segur near Tours, in whose family it remained until recently.

Germany. Some of the German art objects of which enamelling formed part, produced about the middle of the sixteenth century, are extremely fine, and the best of them can hardly be distinguished from contemporary Italian work. In the British Museum are preserved the designs and drawings of Daniel Mignot of Augsburg, who worked for the Emperor Rudolph II., and a *cristal de roche* Biberon mounted with enamel on gold, attributed to this artist, was sold at Christie's in May, 1912, for £3,800. It had previously cost the former owner, Mr. Charles Wertheimer, considerably more, when he purchased it two years earlier at Baron Schröder's sale.

In the same sale was sold an oval pendant jewel of a falcon in white enamel on gold, standing upon a perch partly enamelled, and beneath this a formal scroll partly enamelled and set with diamonds, rubies, and three pendant pearls. A cabochon emerald ornamented the bird's breast, and each wing was set with a ruby. This was catalogued as "German Sixteenth Century," and realised £800.

There are in the Waddesdon bequest several of these very fine German pendant jewels and medallions, one being attributed to an enameller named J. M. Dinglinger (1665-1731),

which goes to show that excellent work was continued to a later date than many of us had believed. The Wallace Collection is also rich in examples of this kind of work, both Italian and German.

English Encrusted. Under the heading of English enamels some mention has been made of the pendants which were worn in the fifteenth and sixteenth centuries. Some of these belong to the kind of art work which we are now considering—encrusted enamels. Many of these pendants were enriched with precious stones. Some of the badges of our orders of chivalry are also formed of gold, ornamented with encrusted enamel, but these English designs are less elaborate and fanciful than those of the Italian or German Renaissance.

French Encrusted. Encrusted enamelling is believed to have been done in France during the fourteenth century, and in some inventories of the time of Charles VI. (1380-1422) there are descriptions of gold and silver statuettes enriched with enamelling and precious stones. During the Renaissance period the French goldsmiths and enamellers followed the prevailing fashion for pendants and jewels, of a similar character to those produced in Italy and Germany. There are some good examples in the Waddesdon bequest.

Modern Reproductions

A few words of caution may be added about the reproduction of these *cinque cento* badges and pendants. Some fifty or sixty years ago a jeweller of Vienna, named Ratzersdorfer, made a specialité of this kind of work, and many of his earlier and more carefully finished pieces are really excellent of their kind, but they are not equal to the work of the Renaissance goldsmith-artists. Ratzersdorfer's later work became inferior, as finding his charges a bar to the disposal of his wares, he lowered his prices and with them the quality of his work. Instead of gold he worked in silver of a low standard, and though he enriched many of his pendants with precious stones, these were of indifferent quality.

Ratzersdorfer was succeeded by some of his workmen, who set up in business for themselves, and made more or less successful reproductions of old models.

The objects of art formed of *cristal de roche*, mounted with silver and enamel of the encrusted description, were made in considerable quantities by Ratzersdorfer, a successor named Weiniger, another named Baum, and others. With regard to a work of Ratzersdorfer's, I remember some fifty years ago a remarkable work of art in the form of an altar, being purchased as a genuine piece of Renaissance workmanship by two dealers, both of whom were men of good judgment and undoubted probity. It was sold for the great price of £40,000, and no doubt was thrown upon its genuineness until one of Ratzersdorfer's workmen who had some grievance, and desired to make trouble, called on the purchaser and pointed out to him the modern portions of the altar. A great deal of the work was of the correct period, but had been portions of different articles, and these had been taken to pieces and formed into a design of one very important example. In order to provide the jewels with which to enrich the piece, a ruby necklace had been purchased and broken up. The workman's statements were capable of proof, the transaction was cancelled, and the purchase money returned. The incident, which so long ago was the talk of the trade, is recalled as an instance of what may be done by ingenuity and clever craftsmanship.

There is an interesting note in Forster's annotated and priced catalogue of the "Stowe" Sale (1848) which it seems appropriate to quote here. Lot 1089 in the catalogue was described as follows:

> "A pair of exquisite taper-candlesticks of agate—mounted in silver gilt, with masks, lizards and insects of the most beautiful work."

Then follows Mr. Forster's note:

> "These were generally believed to be antique, and the bidding starting at 5 guineas rose to 46½ guineas, when they were secured by Sir Anthony de Rothschild.
>
> "When the hammer fell the manager of a well-known firm, rising from his seat at the table, quietly remarked, 'I made them and sold them for less than half the money.' The observation caused some excitement in the room, and Mr. Manson, who was selling, administered a rather sharp rebuke to the gentleman alluded to. Having witnessed the occurrence we are rather inclined to attribute the remark to a very natural feeling of surprise at the success of the manufacturer's art in deceiving the connoisseur, and to acquit the party of any blame in the matter."

As a last word, *cinque cento* jewels, and objects of art represented as of sixteenth century enamel and crystal, should be purchased only from reliable dealers, who are in a position to make good any errors of judgment or description.

Modern Enamels. Enamelling on metal is a fashionable branch of art industry at the present time, and in England and on the continent some good work is done. The numerous badges of the great variety of Orders of Chivalry and Merit which abound on the continent of Europe, are enamelled on gold, silver or copper, and in this connection it may be noticed that our own ancient Order of the Garter, which was founded in 1350, has for over five hundred years given an almost unbroken chain of evidence of the skill of our English goldsmiths and enamellers.

The modern presentation civic caskets generally have the City arms worked in coloured enamel, and the manufacture of those numerous regimental badges which during the Great War have become so fashionable offered an appropriate opportunity for the enameller. A great deal of modern jewellery, formed by enamelling on precious metals, has been the vogue for some years.

Reproduction of Limoges enamels, not only of the painted varieties, but also of the Champlevé and *plique à jour* processes have been *en evidence* in recent art exhibitions. Hubert Herkomer was partial to enamelling. Ruskin gave a prize for the best reproduction of Champlevé work. Mr. Alexander Fisher has shown examples of his work in triptychs and plaques; Mr. Alfred Meyer, Mr. G. H. Clarkson, Sir H. H. Cunynghame, H. Wilson, Mr. and Mrs. Nelson-Dawson among English, and M. Dalpayrat (Limoges), M. Serres, M. Claudius Popelin, and M. Paul Grandhomme among French artist enamellers, have all achieved reputation.

With regard to miniature-portraiture in enamels the application of photography has been a death-blow to the art excellence of enamelled miniatures. When photography was first introduced, and the subject was under discussion by some of our Victorian artists, it was Charles Landseer, an inveterate punster, who wittily observed, " Ah, it will be a ' foe to graphic ' art " ; and this is undoubtedly true.

BRONZES

CHAPTER XXII

BRONZE STATUARY. METHODS AND PROCESSES. PATINA

THERE is so much to be said about this interesting subject that it is a difficult task to give an intelligible sketch within the limits of a section of a book which deals with several other branches of Art.

It is singular that so little has been written about bronzes. Dr. Bode's sumptuous work in three volumes,[1] in the preparation of which he was assisted by Mr. Murray Marks, who was one of the best judges of old bronzes; the catalogue of our museum examples compiled by Mr. H. B. Walters; that of the Pierpont Morgan Collection of bronzes, compiled by Dr. Bode with the assistance of Sir Cecil Smith and Messrs. Durlacher and Marks, and Mr. Drury Fortnum's Handbook in the S. Kensington Series, are all useful books of reference, but besides these I know of no other literature which bears exclusively upon this important branch of industrial art.

These observations will be confined almost exclusively to what may be termed bronze statuary, and will not include vases, incense burners, ecclesiastical vessels and caskets of medieval work, nor the very wide field of bronze mountings of furniture, which in France especially attained such excellence in the eighteenth century. Figure work is as much as one can hope to consider within the limited space available.

I propose therefore to give some particulars of bronze manufacture, a rapid glance at the antique periods, and more detailed attention to the glorious revival of art in bronze during the Renaissance. Some notes will be added upon more recent

[1] *The Italian Bronze Statuettes of the Renaissance.* By Wilhelm Bode, Director General of the Royal Museum of Berlin, assisted by Murray Marks. 3 vols. folio. 1907.

times, especially of the French bronzes of the seventeenth and eighteenth centuries, and a brief sketch of the development of bronze statuary in England, together with such cautions and hints as seem likely to be of service to the amateur.

Methods and Processes

If the reader would appreciate a bronze he must understand something of the means of its production, and I will endeavour as shortly as possible to explain the methods by which a sculptor expresses himself in bronze.

In the first place let us understand that bronze is an amalgam of copper with other metals, chiefly tin: roughly the proportions are 85 per cent. of copper and 15 per cent. of tin, but in many cases, particularly in those of the fine old Italian bronzes, this alloy of 15 per cent. was made up of two-thirds tin and the remainder lead, with in some cases a little silver, and very occasionally gold. The tin increases the fusibility and malleability. In modern French bronzes the proportion of copper is much less, and zinc is used instead of tin; in fact when a modern French bronze is scraped with a knife the colour will be found to be that of brass, whereas if an old bronze, either Chinese, Japanese, Egyptian, Italian, French or English be tested in the same way it will be found to be the colour of copper.

There are some half-dozen methods of producing a bronze figure. The earliest method adopted was that of beating out with hammer and punch into the required shape thin plates of the compound metal, and then fastening the parts together. Somewhat later the method of soldering and riveting was discovered, and practised. Wooden figures were also made and covered with a plating of bronze. The next stage was the process of solid casting. The artist prepared a model in clay, wax, wood or stone, and from this model a mould was made, generally composed of plaster of Paris mixed with sand, sometimes cow-hair being introduced for binding purposes. This mould required great skill and care in preparation. Vents must be made for air, and the moulds, if of large size, must be heated to prevent the metal getting chilled before the mould was filled. Then the molten metal was poured in and left to cool. In small works crucibles were used in which small

pieces of the metal were heated, and these crucibles were then emptied into the mould.

This solid casting was naturally very wasteful of material, and therefore a system of hollow casting was introduced. To achieve this a core had to be prepared, either of plaster of Paris or some suitable composition, and then between this core and the inside of the mould a layer of wax was carefully squeezed into every cavity. When the molten metal was poured into the mould it displaced the wax but the core remained, and as a result the artist had his figure hollow, the bronze exactly replacing the wax lining.

À la Cire Perdue. This method of producing a bronze, which has been termed " Cire Perdue," was greatly favoured by artists of the Italian Renaissance, who were generally their own founders. A model in wax, which was the embodiment of the artist's imagination and skill, was first prepared and finished very carefully by dexterous manipulation. Then the mould or moulds (for with figures representing violent action several moulds would be necessary) were made, and these required most skilful preparation, as the mixture of air with emanations from heated metal would generate gas which might burst the mould, a result which can only be prevented by vents, tubes and other precautions against disaster. The molten metal was then poured in, and as the heat melted the wax this escaped from the mould, and when the metal had cooled the master had replaced his wax model by a permanent expression of his genius. The bronze was found, but the wax was lost, hence *la cire perdue.*

The fact that the Renaissance artists were generally their own founders recalls the tragic story which Benvenuto Cellini related of his experience in the casting of his famous Perseus : Cellini was in bed stricken with fever, when his assistant startled him with the news that his great work was destroyed owing to the lack of fusibility of the metal. Either some accident had happened to the furnace, or the alloy being insufficient or having sunk, the copper would not fuse properly. Cellini was in desperation, and rushing from his sick-bed, threw into the cauldron some two hundred of his pewter plates and dishes, and was rewarded by triumphal success.

In the production of bronze statues in recent times a great

deal of the credit belongs to the founder. The sculptor no longer watches closely every process from the wax model to the finished group or figure. He furnishes the foundry with his model, and the actual production of the bronze owes nothing more to the artist until he chisels away any imperfections left by the casting, or puts a few finishing touches which he thinks necessary. In the majority of cases this finishing is actually done by a clever craftsman who works under the modeller's supervision, as very few sculptors understand the technical work in bronze. A great deal therefore depends upon the skill and care exercised in the foundry. Among our successful producers of good bronze statues may be mentioned A. B. Burton, Singer of Frome, Marochetti, Fiorini, Cantoni and F. Woodham. The casting of small bronzes is done by men in quite a small way of business, and they are only known to their clients. The first-named of these, Mr. Burton, has achieved a great reputation. Bronze statues not only of great merit but of colossal proportions have been cast at his Thames Ditton foundry. Brock's memorial in front of Buckingham Palace, G. F. Watt's "Physical Energy" in Kensington Gardens, Lord Leighton's "Athlete and Python," and Captain Adrian Jones' Quadriga, in which 38 tons of bronze were used, may be mentioned among some hundreds of others in England and elsewhere.

Patina

The dictionary equivalent of the word "Patina" is the rust or oxidisation deposited upon ancient bronzes by chemical atmospheric action, but this is by no means all that collectors of old bronzes understand by the term.

The patina of a fine old bronze constitutes one of its chief charms, and this is enhanced by the fact that it cannot be exactly produced by artificial means. The atmospheric chemical action which has taken place upon the surface of the bronze has had its effect, but the beauty of light and shade which it has acquired by the friction of more than a century's rubbing and dusting is mainly responsible for the patina. When rust has unfortunately eaten into the surface by corrosion, and to use a technical term "skinned" the bronze, a great

deal of the value and charm has departed, and it is almost if not quite impossible to restore the damaged surface. In many of our fine museum specimens unfortunately the patina has been seriously damaged, partly by neglect and partly by injudicious cleaning.

Many of the fine Renaissance bronzes in the Salting bequest show signs of neglect in past years, and the patina is in bad condition. In the Ashmolean Museum at Oxford the very valuable and most interesting collection of bronzes left by Mr. Drury Fortnum are in a perfect condition as regards patina, and well repay the care and attention bestowed on them by Mr. C. F. Bell, the keeper of this department. A prescription for restoration which I have given below is upon his recommendation. The best method of preserving the patina of a bronze is constant rubbing with a piece of soft silk. Mr. Burton, the eminent bronze founder, prefers a piece of Scotch tweed with just a suggestion of beeswax, the slight roughness of the cloth removing dust more effectually than silk. If the polish of the patina be dulled, then a very slight dressing of mineral oil should be applied. Where the surface admits of such treatment the rubbing with the palm of the hand is beneficial: there is just sufficient natural lubricating agency to improve the surface. If the bronze from neglect has become very dry, or to use a technical term, is " thirsty," it should be dressed with a solution made by shredding ceresin, which is really hard paraffin wax, into benzine, as much as the benzine will take up in solution. This should be applied to the bronze with a soft hair-brush and well worked into all the interstices, care being taken to prevent any moisture remaining to collect dust.

When the old bronzes left the foundry and were cleaned up, that is, any casting marks removed, the master added the finishing touches by giving the spark of the devil to the wicked faun or satyr, the touch of vim and vigour to the athlete or equestrian figure, the appearance of repose to the sleeping nymph, and " expression " to the portrait bust, in a word, the *character* to the embodiment of his creation. Then the bronze was coated with some preparation which would by oxidisation increase its attractiveness and produce the desired patina. These preparations were various, and some of them were rigidly preserved secrets of their discoverers. Rubbing with

peroxide of iron, dipping in a solution of ammonia, or of alum and sal ammoniac were some of the methods and ingredients. The green surface (verdigris) was produced by dissolving sub-acetate of copper in vinegar, carefully applying it to the surface and then washing it off. The Chinese and Japanese used cinnabar with alum and sal ammoniac; and various tints of bronzes are also said to have been produced by burying them in earth of different chemical properties; for instance soil of a volcanic nature would act on metal in a different way from soil of a non-volcanic character.

So much does the patina enter into the question of value, and by value I mean aesthetic as well as money value, that connoisseurs are very much influenced in their judgment by the surface of the bronze. There are some bronzes which are beyond doubt genuine examples of the time they represent, but as they have lost their patina they will be valued accordingly. To illustrate the value which connoisseurs attach to genuine patina I may mention a recent case in which I was consulted as expert, a dealer claimed from an insurance company for the damage sustained by important old bronzes in a fire, a sum amounting to some seventy or eighty per cent. of their value. The bronzes were undamaged save for surface deterioration.

Where a counterfeit patina has been given to the bronze, for the purpose of deception, it is generally produced by mixing certain colouring matters with wax, and coating the bronze with this preparation. The touch of a sharp pen-knife, or the test of hot water will readily detect the fraud, but I would not suggest the immersion of a fine old bronze statuette in boiling water: the touch of a sponge on an unimportant portion will be sufficient.

CHAPTER XXIII

ANTIQUE PERIOD OF BRONZE. CHINESE, JAPANESE, EGYPTIAN, GREEK AND ROMAN

COPPER was certainly one of the earliest metals to be discovered and worked, and its use for weapons of war and for vessels for domestic service dates from a pre-historic period. The "Bronze Age" followed the Stone Age, when arms and instruments were fashioned from flints.

The Egyptians made statuettes in bronze in very early times, but they seem to have confined their attention in this direction chiefly to figures of men and animals of small size which they placed in the tombs of notable persons. The Indians, Chinese and Japanese have handed down to us many specimens of very early bronze work, and the famous statue of Buddha in the British Museum is certainly one of the best examples of Eastern bronze statuary. The Deity seated on his throne, which stands upon a well-designed base, is in all about 7 feet high, and although we do not know its exact date, it was probably made during the first century A.D., when Buddhism was introduced into China.

With regard to antique Chinese bronzes, Dr. Bushell, one of our most reliable authorities, tells us that these ancient bronzes are divided by archaeologists into two classes, the first class including the relics of the three ancient dynasties, Hsia, Shang and Chou, the second class those of Ch'in, Han and later dynasties, the year B.C. 221 being the dividing line between the two classes.

These early Chinese bronzes were vessels made for ritual purposes, and were of two kinds, the one to contain wine or alcoholic liquor fermented from millet, and the other for food. These were placed in the tombs of the departed, and as the

soil of China is charged with nitre and ammonium chloride, chemical action produced those malachite green and turquoise tints which are found in the patina of some of these ancient bronzes. According to Dr. Bushell it was during the Sung dynasty, that is, about 960 A.D., that these old sacrificial bronzes were no longer considered as sacred, the tombs of noble families were rifled, and the bronzes found their way into private collections and museums. Some of the vases, enriched with interlaced scroll bands of gold and silver in relief on the plain bronze ground, are very fine examples of art in bronze.

The incense-burners, which are of such varied form, introducing the figures of grotesque monsters, birds and beasts, came into the scheme of the bronze manufacturer with the introduction of the Buddhist religion into China.

It may be noted here that the Chinese and Japanese bronzes which are more familiar to us, and which one finds in good collections of art objects, are those of the sixteenth and seventeenth centuries. The best of these are much sought after, not only for the artistic merit in bold and skilful modelling, but for the excellence of the material itself. Chinese bronzes are among the richest in colour and have a fine patina; they generally represent grotesque monsters, deities, or vases of quaint form.

Ancient Greek and Roman Period. It has been suggested by some writers that from Egypt the art of making bronze statues was brought to Europe by the Phoenicians, and adopted by the Greek sculptors as a means or expression some 600-700 years B.C. This theory is challenged by Mr. Drury Fortnum, who thinks that the credit should at least be shared by the Etruscans.

Metal casting was adopted by the Greeks about the time of Alexander the Great. According to Pliny, Lysippus, the King's favourite sculptor, executed some 600 works in bronze.

In the Greek Sculpture Gallery of the British Museum can be seen the fine bronze statue of Hermes resting, about half life-size, which the Museum authorities attribute to this sculptor, and there are other much smaller bronzes in the bronze room also considered to be by him.

The zenith of Greek art was during the time of Pericles, say from 460 B.C. to 430 B.C. Phidias, the greatest sculptor

of all ages, was born 500 B.C., and the beautiful head of Aphrodité in the British Museum helps us to appreciate the degree of excellence which art in bronze had reached at this time.

The contents of the Bronze Room in the British Museum should be carefully studied by the collector. There are numerous examples labelled with their approximate dates from the sixth century to the first century B.C., and the collection includes those which belong to the Sardinian and Etruscan schools, also some of the archaic period. The Etruscans became famous for works in bronze some 600 or 700 centuries B.C. The well-known example, "The Wolf of the Capitol," is ascribed to an Etruscan artist. The continental museums and our national treasure-houses of Kensington and Bloomsbury contain many fine specimens.

With the Roman conquest of Greece we lose the grand individuality of the great artists. Sculptors with other craftsmen were transferred from Greece to Rome, as were the works of art themselves, but the work produced was henceforth that of slaves and not of freemen ; hence imagination, and with it some of the driving power of genius was wanting. Mechanical means remained, and industries prospered, but the light was dimmed. As evidence that bronze statues were not neglected there is the record of a mention by Pliny of the fact that one Scaurus used 3000 bronze statues in the adornment of a temporary theatre.

Many fine antique bronzes owe their origin to Corinth : the famous bronze horses over the doors of St. Mark's, Venice, date from the time of Nero, who is said to have brought them from Corinth and placed them on a triumphal arch in Rome. In the time of Constantine they were taken to Constantinople and removed to Venice in 1204.

Byzantine art was at its best during Constantine's reign, but it had lost the grace and charm of the best Greek period, and we have the stiff formal lines which were the prototype of a style that a thousand years later came to be known as that of the First Empire.

CHAPTER XXIV

BRONZES OF THE RENAISSANCE

Italian Work. Passing over the intermediate centuries, we have in the fifteenth century the great re-birth of art influence which gradually spread over civilised Europe. Michael Angelo, the greatest sculptor of his time, exercised a considerable influence upon the art. He it was who said that the gates of the Baptistery in Florence, executed by his contemporary Lorenzo Ghiberti, were fit to be the gates of Paradise. Those of us who have examined those marvellous examples of Renaissance art in bronze must feel that such praise is not too great.

There is a group of great artists of this time and during the succeeding century: Donatello, 1386-1466; Lorenzo Ghiberti, 1378-1455, and his brother Vittorio; Brunelleschi, 1377-1444, who competed with Lorenzo Ghiberti in the design for the Baptistery gates; Benvenuto Cellini, 1500-1570; John of Bologna, 1524-1608, and many others. Donatello's pupils, Bartolommeo Bellano, 1430-1502, Bertoldo di Giovanni, about 1425-91, Desiderio and Vellano di Padua, all produced bronze statues, but it is often impossible to identify their individual works.

Pier Ilario Bonacolsi, known as Antico from his reputation as maker of reductions from antique statues, Domenico Poggini, Bellano, Giovanni Angelo Montorsoli, Verrocchio, Pollaiuolo, are names of sculptors who produced fine bronze statuary, and the serious collector should make a point of consulting the important work compiled by Dr. Bode, in which he will find a great many beautifully executed illustrations of the examples in the museums of Florence, Berlin, Dresden, Paris, Petrograd, our own Victoria and Albert, the Ashmolean Museum, Oxford, and the Wallace Collection, besides selections from the great

ITALIAN RENAISSANCE BRONZES.

Two Inkstands by Riccio, from the Taylor Collection, see page 214.

Reproduced from *The Connoisseur*.

collections made by Pierpont Morgan, Otto Beit, Oppenheimer and others of Renaissance art. It can be consulted in the Public Library at South Kensington, and there is no other such album of examples in bronze accessible to the public. A careful comparison aided by Dr. Bode's notes will enable one to appreciate the variations in treatment by the different Masters.

Some of the masterpieces in bronze by the great men I have named are still extant. Such are the beautiful Perseus with the head of Medusa in the Piazza at Florence ; and the wonderful fountain by John of Bologna with the figure of Mercury in the act of springing from the ground so lifelike and so marvellously balanced. These are among the many notable examples that can be appreciated in a tour through these wonderful old Italian cities which teem with the best art of the fifteenth and sixteenth centuries.

As we get into the sixteenth century we find that the artists in bronze turned their attention to the production of smaller objects—copies of the antique, and articles suitable for the ornamentation of cabinets and tables of the time, which were frequently ordered by the art patrons of the period. Among these were inkstands, candlesticks, statuettes of fauns, satyrs, nymphs, heroes of Greek and Roman mythology, gladiators, athletes, groups such as the Rape of the Sabine women, Deianira and Nessus, the labours of Hercules, Silenus on his donkey, Bacchus with his attendant revellers, and numerous similar expressions of the sculptor and modeller's art. John of Bologna is said to have produced many small copies of his more monumental works, and his assistant, Pietro Tacca, is credited with many of the more humorous and grotesque small bronzes of this time.

In Venice were made those wonderful Andirons in which an ornamental tripod pedestal is surmounted by a figure of Vulcan or Venus ; mirror-frames, winged Amorini and the like. These Andirons or, as we more generally term them, fire-dogs, are mostly attributed to Alessandro Vittoria, and I am able to include an illustration of the pair sold at the Taylor Sale. In the Victoria and Albert Museum Sculpture Gallery there are four pairs of somewhat similar design. One of them bears the signature of the producer, *Josepho di Levi in Verona mi fece.*

The figures of Jupiter and Venus are charming expressions in bronze, and every detail of the fine Renaissance design is excellent.

Jacopo Sansovino and Maffeo Olivieri were also noted artists who worked in bronze and belonged to the Venetian School, which is of a more flamboyant character in design than the earlier work of Donatello and the brothers Ghiberti.

Andrea Briosco, commonly called "il Riccio" (curly head), is credited with some of the finest work in the bronzes of his time (from about 1470 to 1532), and some illustrations of his work, taken from specimens sold in the Taylor Collection at Christie's in 1912, are given. Three inkstands by Riccio realised in this sale the large sum of £10,395.

A pair of Venetian candlesticks formed of nude boys by Sansovino, only 10 inches high, in the same collection realised £1365, and a single candlestick by Donatello, 12¼ inches high, £1575. A little Paduan triangular inkstand, with the three faces of the triangle by Moderno, depicting classical scenes, 9¾ inches high, £1500. This last little bronze was previously sold in the Burghley House Collection in 1888 for £204. 15s. By way of comparing prices made at the Taylor Sale with former times, it may be noted that one of the Riccio inkstands, which fetched £3225 in 1912, sold for £700 in the famous Spitzer Sale in Paris in 1893. Another very important advance upon the price in the Spitzer Sale was that of £9660 for a pair of Venetian sixteenth century Andirons, 35 inches high, ascribed to Alessandro Vittoria, which in 1893 had realised £2400, a price which at the time was considered very high. The Taylor Collection occupied Christie's twelve days, and realised the enormous aggregate of £358,518. 18s. Perhaps the fact may be recorded here that Mr. Taylor had bequeathed his valuable treasures to the nation, but as an expression of his disapproval of the Government's embarkation in the South African War he rescinded his bequest.

In the more recent sale (1918) of the Kennedy Collection, two of Riccio's bronzes sold for good prices, a Triton for 420 guineas, and a small equestrian group, 10½ inches high, 1100 guineas.

Andrea Briosco or Il Riccio was the most celebrated bronze artist of what is known among connoisseurs as the Paduan

ITALIAN RENAISSANCE BRONZES.

1. A Pair of Venetian Andirons from the Taylor Collection. Sold at Christie's, 1912, for £9660.

2. An Inkstand by Riccio. Described on page 214.

Reproduced from *The Connoisseur*.

School. His models are of great variety, and include the representation of children in many different attitudes, and with a diversity of accessories such as shells, barrels and other articles which are worked up into designs for lamps, candlesticks or inkstands. The reader will find some fine specimens of his work in the Salting bequest in our Victoria and Albert Museum.

In this collection are several examples of the work of other noted artists mentioned in this chapter. A figure of Hercules is attributed to Bertoldo di Giovanni, Donatello's pupil and Michael Angelo's master, and there are other good specimens of the Florentine School, particularly a group of the Rape of the Sabines, and one attributed to John of Bologna. Some small figures and decorative objects are attributed to Leoni Levi (1509-90) to Alessandro Leopardi (about 1522), and to Jacopo Tatti, called Sansovino: these latter belong to the North Italian or Venetian School. There are also many small reproductions from classic antiques including the Laocoon group, several statuettes of Hercules and others. To the collector of Italian Renaissance bronzes, this bequest forms a valuable reference. Mr. Salting was an excellent judge and bought wisely. The Science and Art Department have published a descriptive brochure of the Salting bequest, which the reader should purchase. It is very instructive and worth far more than its modest price of sixpence.

The collection of Renaissance bronzes in the Ashmolean Museum, Oxford, formed by Mr. C. E. Drury Fortnum and bequeathed by him to the Museum in 1899, is of great interest, comprising as it does representative examples of the three schools which have already been noticed. That of Padua, which received its impetus from Donatello; that which flourished in Florence and owed its inspiration to Michael Angelo, with Benvenuto Cellini as its typical representative; and that of Venice, which probably owed the industry of bronze-founding to Sansovino.

Many of these fine bronzes attributed to the fifteenth and sixteenth century bronze artists, are signed and dated, so that their work can be studied with much advantage.

Bernini is also represented in this collection, and there are some good bronzes of the later periods of Roman and Florentine

work which, however, show a decline in artistic merit from the best time. The "Summary Guide," printed for the benefit of visitors to the Museum, contains much useful information respecting many of these bronzes.

An artist in bronze of this period of whom little seems to be known, was one Pietro de Barga, a Tuscan, who was employed by Cardinal Ferdinando de' Medici to make reduced copies of famous antique models. In an article contributed to the *Burlington Magazine*, December, 1916, the writer, Giacomo de Nicola, gives us a list of the models which he attributes to Pietro de Barga, who worked from about 1571-1588. This list includes the Laocoon, the Farnese Hercules, the Vatican Hercules, Aurora, Pan of the Capitol, Il Crepusculo, a figure of Christ, Bacchus after Michael Angelo, Andromeda, a dancing Satyr, Flora, the Rape of Proserpine, the wounded Gaul, the Mars of John of Bologna, and the Farnese Bull. These bronzes are nearly all about 30 cm. (about 12 inches) high, and many of them were finished with a green patina. The majority of them are in the Bargello, now the National Museum of Florence. M. Nicola considers the work of Pietro de Barga as only slightly inferior to that of Bonacolsi, who has already been mentioned, and equal in merit to that of Baccio Bandinelli, another famous Renaissance artist in bronze.

The bronze work of Bernini deserves special notice. Sometimes disparaged by the fastidious connoisseur, many bronzes attributed to him are only slightly, if at all, inferior to those produced during the best periods of the Renaissance. Bernini was born at Naples in 1598: his famous column under the dome of St. Peter's occupied him for nine years; he worked for Louis XIV. in France, travelled to many cities, and achieved a great name. The gilt bronze chair in St. Peter's is by him, and there is somewhere a bust of our Charles I. credited to his hand. He is one of the comparatively small number of artists in metal who was successful financially as well as artistically: he died in Rome in 1680, leaving what in those days was an enormous fortune of £100,000.

This period marks the beginning of the decline in the excellence of bronze work, and in the eighteenth century, which might be called "the Century of Porcelain," the taste for bronze was to a considerable extent abandoned in favour of

ITALIAN RENAISSANCE BRONZES.

1. Venus, by Bernini. Victoria and Albert Museum.
2. Nessus carrying off Deianira, by Giovanni da Bologna. Wallace Collection.
3. Hercules resting, after the antique sixteenth century. Salting Bequest, Victoria and Albert Museum.

the newer, more fragile and delicate plastic art. The reader will see upon reference to the chapters describing the ceramists' work at Meissen, Sèvres and elsewhere, that the best modellers were in request to supply patterns for the eighteenth century potters.

The Vatican Collection, the museum of the Capitol, and the Uffizi Gallery at Florence are famous storehouses of antique and Renaissance bronzes. The museum in Berlin is very rich in these treasures. The Wallace Collection contains several examples by the best Renaissance bronze artists.

In the eighteenth century some important bronze statues were cast in Rome after the antique, and in Syon House there are three fine examples of this period. Robert Adam decorated this mansion for the third Duke of Northumberland, and procured from Italy, about 1750, the statues which are still there. The three life-size bronze statues of The Wounded Gaul, Hector taking leave of his child, and Achilles, all three by Veladier, are very good specimens of this work.

In the Ashmolean Museum there are some good bronzes signed by G. Zoffoli, F. Righetti, and G. Boschi, craftsmen of some merit and belonging to this later period.

Bronzes of the Netherlands and of Germany. A brief glance at bronze statuary produced in Flanders and the Low Countries will be sufficient. John of Bologna, whose work has been noticed in the above remarks upon Italian Renaissance, was a native of Douai in Flanders, although he worked in Italy. Flemish artists in bronze as in painting, sculpture and wood-carving, all worked more or less under the influence of the Italian Renaissance, and it is only necessary to mention a few notable examples of their work.

The monument of Mary of Burgundy at Bruges by Pierre de Beckere was begun in 1495 and completed seven years later. Adrian Fries or de Vries, born in 1560, modelled the beautiful bronzes in the Stockholm gardens, also the fine equestrian statue of Rudolph II. which is in the King's collection at Windsor Castle, as is also a bas-relief of Achilles carrying off Briseis, by Franz Aspruck, signed with his monogram F. A.

François Duquesnoy, known as Il Fiamingo, whose work as a carver of figures in ivory is better known to us than his bronzes, designed and executed a beautiful fountain at Brussels ;

he worked in the early part of the seventeenth century. A statue of William III., which is at Bristol, was the work of John Michel Ruysbrack, also of the seventeenth century, but later.

Work in bronze in the Netherlands of the last 200 years does not call for special comment, and in these days when the bronzes which are in chief demand are those of the Italian Renaissance and the French work of the times of Louis XIV., XV., and XVI., it is scarcely worth while to devote more attention to Flemish work in a short sketch of this branch of art.

During the Renaissance period Germany and Spain were, together with the Low Countries, under the rule of the Emperor Charles V., and the bronze work produced in these countries belongs more or less to the Renaissance work of the Netherlands. In some cases it is only the subject of the bronze which enables us to attribute it to either Germany or Spain.

There is, however, the work of one very notable family of bronze artists belonging to the German Renaissance which cannot be passed over without notice. Four generations of the family of Vischer, who worked in the city of Nuremberg for nearly a hundred years, have left some monuments in bronze which are a tribute to the skill of their producers as they are to the memory of those saints and emperors in whose honour they were erected.

Nuremberg, it should be remembered, was in the fifteenth and sixteenth centuries famous for art workers; it has been described by one writer as "the shining jewel of the Holy Roman Empire, the centre of trade and the meeting-place of the arts." It was the city of Albrecht Dürer and of Adam Krafft, sculptor, and the work of its early Renaissance artists shows the emergence from Gothic extravagance to the rhythm of plastic excellence, due to Italian influence.

Hermann Vischer started a bronze foundry in Nuremberg about 1450, and achieved considerable reputation at a time when there was little or no rivalry in this branch of art industry in Germany. His grandson, Peter, became more famous, and was patronised by the Emperor and the great Prelates of the time.

Peter Vischer's great work was the Shrine of St. Sebald, the German Missionary Saint sent by Pope Gregory to preach

RENAISSANCE BRONZES.

John the Baptist, by Donatello.
Drury Fortnum Bequest, Ashmolean Museum, Oxford.

Eve, by Peter Vischer. German Renaissance. See page 218.
In the collection of M. Max Lyon.

NETHERLANDS RENAISSANCE.

Bust of Rudolph II. in richly decorated cuirass, signed Adrianus Fries fec. dated 1609.

In the Victoria and Albert Museum.

the gospel in Germany. This famous monument, which is in Vienna, was begun in 1508 and finished in 1519, and the modelling of figures and of the draperies which clothe them are said to show the great improvement which had taken place in German plastic art as the result of travels in Italy and the influence of such great masters as Donatello.

Two of the most important bronze figures of the Emperor Maximilian's tomb at Innsbruck, representing King Arthur standing for chivalry, and Theodore, King of the Goths, were also executed by Peter Vischer, and are considered by experts as the best of the twenty-eight bronze figures which guard the Imperial cenotaph. There are two bronze inkstands by this artist in the Ashmolean Museum, Oxford, from the Drury Fortnum Collection ; one is signed and dated 1525, the other 1528, and there are in some private and public collections examples of small single statuettes which show artistic merit of a high order. A statuette of Eve by Peter Vischer is illustrated.

Peter died in 1529, leaving his foundry to his son Paul, but bronze-making in this part of Germany ceased to be a profitable enterprise, and the industry appears to have lapsed in the sixteenth century.

There are in the Pierpont Morgan Collection two fine bronzes by Hans Vischer, Peter's brother, and these are illustrated in the sumptuous catalogue of this wonderful collection.

For those interested in the work of the Vischer family I recommend the perusal of a little handbook, *Peter Vischer*, by Cecil Headlam, edited by Dr. George Williamson.

CHAPTER XXV

FRENCH BRONZES. BRONZES IN ENGLAND. THE BRONZE OF COMMERCE

THE bronze statuary produced in France previous to the great revival in art, which occurred during the reign of Louis Quatorze, was so much influenced by the Italian artists who worked in France that it is very difficult to distinguish their work from that of their Italian masters.

Francis the First encouraged Italian artists and craftsmen to come to France, and among them we know that the famous Benvenuto Cellini worked for this Court from about 1537.

The best French sculptor of this time, Jean Goujon, worked under Italian influence, as is shown by his statue of Diana in the Louvre, and the important bronzes representing Peace, Abundance and Justice by Barthelemy Prieur, which are in the Louvre, are examples of this school.

Another famous sculptor of the time (1564-90) was Germain Pilon, who executed the fine bust of Charles IX., King of France, which is in the Wallace Collection, and is certainly one of the most dignified and attractive expressions in bronze of the period. It was cast by the " cire perdue " process.

Many of the beautiful bronze fountains and statues in France which belong to the sixteenth, seventeenth and eighteenth centuries are the work of Italian artists or of their Flemish and French copyists. Some of those in the Tuileries Gardens are attributed to Riccio and Primaticcio.

About the middle of the seventeenth century, some years after the accession of Louis XIV. to the throne of France, we find the bronzes have a character which distinguishes them from those made during the period from Francis I. to the end of the reign of Henri IV.

The reign of Louis XIV. was a time of magnificence and grandeur. Artists such as Berain and Lebrun were court favourites, Colbert, the finance minister, founded the Royal Academy of Painting, Architecture and Sculpture in 1664, and the Great Palace of Versailles is one of the many monuments of grand design and lavish expenditure upon artistic decoration and furniture. Bronze statuary fell into line with this French Renaissance

François Girardon (1628-1715) modelled the important equestrian statue of Louis XIV. which was in the Place Victoire until destroyed during the Revolution, and the bust of the same monarch now in the palace of Versailles. Joseph van Cleve (1644-1733), a contemporary artist, produced fine bronzes, as some groups by him at Versailles testify. André Charles Boulle, famous for his specialised furniture, also produced some good bronzes.

The work of Coysevox (1640-1720) belongs to this time, and his forceful bust of Louis XIV. is in the Wallace Collection. A pair of busts of a bacchante and faun by him which were in the collection of Sir Philip Sassoon realised £1627. 10*s*. when sold at Christie's in November, 1919.

These are among the many artists and sculptors of the period who expressed themselves in bronze, but the character of their work differs in many respects from that of their Italian masters, and their treatment is more conventional. Portraits of the King and his court favourites, of prominent cardinals, statesmen, writers, poets, artists, seem to predominate, but a great many allegorical figures were also produced, such as figures representing the sources of the great rivers of France, the Seasons, Naiads, Tritons, Fauns, Cupids and the like, and they can be recognised as of French origin.

We have at Whitehall a fine example of the work in bronze of a French artist of this time. The statue of Charles I., considered by so many competent judges as certainly one of our best, was the work of Hubert Le Sœur, a Huguenot refugee who died in London in 1652. There are two important bronze figures by him of Charles I. and James I. in Winchester Cathedral.

During the regency of the Duc d'Orleans, and of the reign of Louis XV., artistic embellishment of every kind became more

rococo and less restrained. Bronzes naturally followed the fashion, and with less grand apartments, with boudoirs instead of salons, the bronzes are made to suit the demand. Caffieri has left us examples of his skill as modeller, and I have seen some good figures ascribed to Cressent, who like Caffieri made his reputation as the mounter of furniture in bronze rather than as the modeller of statuary.

Coming to the time of Louis XVI., the designs in ornament become more staid and reserved, and the bronzes changed with the fashion. Pigalle, a great sculptor of the time, made the models for some fine bronzes, generally figures of Cupid in different attitudes.

The bronzes from models by Claude Michel, known as "Clodion," are well known—he designed the figure standards of candelabra and the figure-work of clocks, and generally affected chiefly boys in groups and pairs. Jean Antoine Houdon was a famous sculptor who produced fine bronzes during this reign. Jacques Pradier, 1790-1852, expressed himself in bronze as well as marble; his groups and figures of bathers, and a reproduction of the Crouching Venus are representative of his work. Falconet's graceful statuettes of Venus and of Cupid and Psyche are favourite subjects: he also modelled these figures for the porcelain factory of Sèvres.

Boizot, who sometimes signed his bronzes "Boizot fils," modelled several good groups and figures which are in the Wallace Collection. His work is generally identified with the standards for candelabra and the figure-work of clocks of the Louis Seize period. He also modelled for the Royal Sèvres porcelain factory. His style is similar to that of Falconet.

The name of Crozatier of Paris is not generally known, but he must have been a bronze founder and artist of considerable skill rather more than 100 years ago. In the marked catalogue of the famous Stowe Sale, which took place in 1848, there is attached to lot 733 a note of some interest to bronze collectors. A colossal group in bronze of the Laocoon, the same size as the original in Florence, is stated to have been executed by Crozatier on commission for a Mr. Watson Taylor for the sum of £2000. Mr. Taylor's affairs being involved, he could not pay for the bronze, which was sold to the Duke of Buckingham, and at the Stowe Sale was purchased by the Duke of Hamilton's

agents for £567. When one realises the enormous difference in the value of money seventy years ago, £2000 seems a great price to have been given for a reproduction from an antique, and it was no doubt a very grand example of late eighteenth century French work. It may be mentioned here that in the Stowe Sale several Italian fifteenth and sixteenth century small bronzes, such as would to-day bring several hundreds of pounds, were knocked down to the dealers and collectors of that day for such sums as 5 guineas, 10 guineas, and in exceptional cases, 20 guineas. A fine reproduction of John of Bologna's Mercury, of the same size as the original, which had been brought by the Duke of Buckingham from Italy, was bought at this sale by the Marquis of Londonderry for £42.

The brothers Keller were noted bronze makers in the reign of Louis XVI., and several good statues in Paris are of their production. The bronzes produced in M. Thomire's foundry in large numbers (generally signed) are representative of this style and period : they are generally gilt.

These French bronzes of the seventeenth and eighteenth centuries which we have been considering have great qualities. The important busts of kings, statesmen, soldiers and court ladies have " presence " and dignity, and they bring high prices when offered for sale. Two such colossal busts of Peter the Great and the Empress Catherine were sold in the Hamilton Palace Sale some forty years ago for over £3000. In the sale at Christie's of the late Charles Wertheimer's collection, a remarkably fine clock with gilt bronze figures of Time and Cupids, period Louis XVI., standing about two feet high, realised £3045.

The work of the artists who modelled for the bronze founders during the period under notice is almost invariably well modelled, dexterously finished, and has the artistic merit which the word " expression " may convey, but it cannot be favourably compared with the masterful treatment of bronze by the great artists of the Italian Renaissance. It is something like comparing a portrait by Rembrandt with one by Nattier or Boucher. Both are desirable, but their merits are of a different character.

The Directoire and First Empire. Bronzes made during the Directoire period and in the Napoleonic reign which followed,

reflect another and more marked change in the style of decorative art. Busts of Napoleon as Caesar, with a garland of bay-leaves, stiff figures of Caryatides, of Sphinxes and of Egyptian and Nubian women, commemorating the great soldier-emperor's Egyptian campaign, Neo-Classicalism and the reproduction of Roman Imperial designs, are features in bronze statuary, as they are in the ornamental furniture of the period. Notwithstanding their stiff and formal character there is considerable merit in good bronzes of the First Empire. The material is quite sound; as a rule the finish is excellent, and they have acquired quite a nice patina.

The best public collection of French bronzes is in the Louvre, and many of the public buildings of France, furnished during the two centuries we have been considering, contain many examples.

The Wallace Collection in Hertford House contains a great many excellent examples of French bronzes, the best of their kind. This great national treasure-house of French works of art deserves close attention, and the excellent catalogue sold for the benefit of the public at the price of one shilling is strongly recommended.

There are in the King's possession at Windsor Castle several fine old French bronzes. The Marquis of Hertford, who formed the greater part of the Wallace Collection, was a great friend of King George IV., and assisted him in the embellishment of Windsor Castle by the purchase of the fine French furniture, porcelain, bronzes and other art objects which it contains.

This notice of the art and bronze statuary in France requires some mention of Auguste Rodin's work. His generous gift to the British nation on view at the Victoria and Albert Museum includes some powerful expressions in bronze of the artist's mind, and certainly marks Rodin as one of the great sculptors of the nineteenth century. Some other French makers of bronze will be mentioned in my notes on *Bronzes of Commerce.*

Bronzes in England. The art of bronze sculpture in this country has not developed very highly. We, however, possess in some of our cathedrals fine examples of bronze effigies of kings and queens, some of which are the work of native artists, but many, like the statue of Charles I. already referred to, are by foreigners.

The monument of Queen Eleanor in gilt-bronze in Westminster Abbey is of early date, 1292, and is the work of William Torell, a London citizen and goldsmith. The effigy of Henry III. is also attributed to him. The tomb of the Black Prince, one of the glories of Canterbury Cathedral, is the work of an unknown artist. Let us express a patriotic hope that he may have been an Englishman. As the Prince died in 1376, this is probably a late fourteenth century work, and a remarkable example of the time.

Among other notable bronze monuments are those of Richard II. and his queen, Anne of Bohemia, erected during the King's lifetime by Nicholas Broker and Geoffrey Prest, coppersmiths of London, and therefore late fourteenth century work. The bronze of James II., first erected in Whitehall and now in St. James Park, is by Grinling Gibbons (1648-1721). That of Henry VI. at Eton College is by Francis Bird (1667-1731). The statue of Edward VI. at Guy's Hospital is by Peter Sheemakers (1691-1770), and the fine group in the quadrangle of Somerset House by John Bacon, R.A. (1740-99).

At Warwick we have an interesting record of fifteenth century English work, seeing that a monument in bronze of Lord Beauchamp, who died in 1439, is signed by the three executive artists, John Essex, marbler; William Austin, founder; Thomas Stevens, coppersmith. The famous tomb of Henry VII. in Westminster Abbey, executed according to the King's testamentary instructions, is of course by Torregiano, and marks the rise of the Renaissance in this country.

The public statues in bronze which were created in honour of our kings, statesmen and soldiers in the eighteenth and nineteenth centuries are not triumphs of either modelling or skill in casting and finishing. Too many of these are examples of how badly a figure can be represented in bronze. In many cases Chantrey and Westmacott made the original models in marble, but they have hardly maintained in bronze the reputation they have won as artists in marble.

Baron Marochetti, born in Italy 1805, produced some good bronzes in England. There are three life-sized statues at Kingston Lacy, near Wimborne, which Mrs. Bankes informed me were presented by him to Mr. Bankes in gratitude

for assistance rendered him when he was a young man, almost unknown as a sculptor. One of the Kingston Lacy bronzes represents the famous defender of Corfe Castle against the repeated sieges of Cromwell. She is represented in Marochetti's statue standing armed with sword and key, while in a niche of the great gallery is the life-sized bronze figure of the King whose cause she defended so stoutly. Marochetti's statue of Richard Cœur-de-Lion was erected in Palace Yard, Westminster, in 1867.

Some of our earlier public statues are by Francis Bird, who worked under Wren's influence.

Coming to more recent times, there is good work to the credit of some of our modern artists. Many names of English sculptors who have worked in bronze might be given, but partial lists are invidious; the reader's attention may, however, be called to such monumental bronzes as Landseer's Lions in Trafalgar Square, Watt's "Physical Energy," Adrian Jones' Quadriga at Hyde Park Corner, and others, while some small bronzes in the Victoria and Albert Museum by Leighton, Onslow Ford, and Alfred Gilbert are examples of well modelled and carefully finished modern work.

A notice of modern bronze statuary in England would be incomplete without some tribute to the excellent specimens turned out in Hatfield's bronze factory, which is still carried on by his three sons. The bronzes produced by the first John Hatfield some sixty or seventy years ago have deceived many of our good judges, although they were not made with any such intent, but were honest endeavours to reproduce the best seventeenth or eighteenth century French work. Hatfield obtained the Society of Arts gold medal in 1848 for the bronzed "Dying Gladiator," as the wounded Gaul was then described; he worked for Queen Victoria and Prince Consort, and coming to more recent times, restored many of the bronzes in the Wallace Collection. The firm no longer confine their reproductions to old French bronzes, but make to order excellent copies of Italian Renaissance work.

The name of Martin, too, although scarcely known now, is that of a producer of good bronzes some time before Hatfield. I remember in my early days purchasing an important equestrian bronze figure as an eighteenth century French work,

which turned out to be one of Martin's make produced some forty years previously.

It may also be mentioned that Samson Wertheimer, the father of Charles and Asher, so well known in our modern art world, started business as a bronze manufacturer long before he became the premier Bond Street dealer, and produced some very good bronzes, which with the patina acquired by seventy years of atmospheric action would now pass for much older work.

The bronzes of P. J. Mene deserve notice. He belongs to the nineteenth century, and his groups and figures of horses, of sporting dogs and of birds are full of life and spirit, well modelled and well finished. Like so many other bronze artists, his work has been reproduced, the signature which appears on the bronzes of a more modern manufacture being the same as upon the originals. The older ones have generally a good green or brown patina.

The Bronze of Commerce. I have attempted to describe in the foregoing remarks the art bronzes which appeal to the collector. It is difficult to find specimens of really fine Renaissance work, or indeed of any bronzes which are really in the first class, as these only come into the market upon the death of some well-known connoisseur. The ordinary collector must content himself with good bronzes, which, although not likely to be from the studio of such masters as Donatello, Riccio or Benvenuto Cellini, may still be good specimens of Italian bronzes of the sixteenth, or even a century or so later.

French bronzes of good quality, made during the seventeenth and eighteenth century, and those of the First Empire period, are still procurable and well worth acquiring.

I now propose to add a few words about the bronzes of commerce. Paris is the great market for modern bronzes. I suppose that one could find in Paris 200 or 300 *fabriques de bronze* of every sort and kind. To take, for example, the favourite model of the Marli horses, one could buy a pair of the same size for £10 or for £50 according to quality and finish, and the same remark would apply to reproductions of John of Bologna's Mercury and other popular models.

Zinc "bronzes," which are very cheap, are to my mind quite worthless. They are superficially coloured to represent

real bronze, but show the real composition partly by their general appearance and certainly by their weight (they are very light), and by the test of scraping the base with a knife they will be found to be quite *soft* and the colour of zinc.

A word of caution may not be out of place regarding the reproduction of fine old bronzes by electrotype. Messrs. Elkington and Signor Franchi have developed this process of electric deposit to a fine art, and some of their copies require careful examination. As a means of familiarising the public with the models of famous antiques, one welcomes this ingenious method of reproduction, but the amateur who is seeking to acquire genuine old Renaissance bronzes does not wish to be caught by an electrotype copy. There are some excellent examples of these copies in the sculpture gallery of the Victoria and Albert Museum which are worth examination. Among them the famous Baptistery Gates by Ghiberti have been reproduced by this process. When the bronze is small enough to be handled and the underneath part of the base is looked at carefully, one can detect the granulated surface which is produced by the battery, as differing from the appearance of the base of *cast* bronze. The back of the electrotyped dish or the base of bronze figure will be covered with very small circular dots, more or less prominent as the current from the battery has been more or less powerful. If the current has been adjusted to a nicety these dots will be hardly distinguishable, but if too powerful they will be more pronounced. It is not a bad plan to purchase some small electrotyped example and keep it as a reference.

If the base of a suspected bronze figure has been mounted on a marble stand and fastened to it, detection is the more difficult.

As a general rule, modern French bronzes have much less copper in their composition than the old ones, and the alloy of zinc instead of tin is not only cheaper, but the metal is softer and therefore more easily worked. To an accustomed eye the soft appearance is quite noticeable. There are, as I have just observed, many qualities of modern French bronze, and if one that has been finished by the artist can be purchased for a reasonable price and the subject is pleasing, such bronzes are

certainly worth buying on their merits as first-rate modern bronze statuary.

Next to these bronzes are those produced by the best makers which, as ornaments of the chimney-piece or cabinet, are quite suitable, but they are scarcely collectors' bronzes.

I will mention one modern French manufacturer named Hazart, because his work is not only very good of its kind, but he has succeeded in producing an excellent patina: the bronzes are of a rich light colour, and the surface takes a good polish and shows pleasing lights and shades. Barbedienne is an old-established firm which has made reproductions of classic models for many years. The colour he has adopted is a chocolate brown, but the light and shade of Hazart's bronze is wanting.

Apart from these varieties are the faked bronzes, which have been pickled with ammonia and sal ammoniac and given a fictitious verdigris or mouldy sort of patina to deceive the uninitiated and the bargain hunter. These are the bronzes to be avoided.

I would also add a word of caution as to what some dealers choose to call "signed" bronzes. It must be evident to any one who considers the matter, that every casting, be it good, bad or indifferent, must reproduce the *signature* with the bronze. One sees occasionally such signatures as that of Clodion or some other great sculptor upon a bronze which would be classed as an ordinary furniture bronze, in which there is no value attaching to the signature except as an indication of the source of the original model: and it is a flight of imagination to term this a "signed" bronze of Clodion's. Frequently the signature of modern French sculptors appear on bronzes, Moreau, Collet, Cheret, Berthaud and numerous other names. They signify simply that when the original model was sold to a bronze manufacturer for reproduction, the signature was cast with the bronze. *Caveat emptor.*

In Rome and Florence they make very fair copies of the antique models, but they lack the spirit of the old work, and only exceptionally do they reach such a standard of excellence as might tempt the collector.

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Jacob Epstein. Within the last few years there have been in London some special exhibitions of the work of Jacob Epstein, an American sculptor (born 1880), whose bronzes have been a storm centre of criticism. Perhaps it is too soon to form a decided opinion as to the place this gifted but somewhat eccentric sculptor will ultimately obtain among artists in bronze. The stone figures which decorate the building of the British Medical Association are his work.

In concluding this chapter on bronze statuary I feel that the subject demands much fuller discussion, but I hope that the sketch, brief compared with the importance of the subject, may be of assistance to the amateur who takes an interest in bronzes, and useful to him when he visits the public collections to which I have referred.

CHAPTER XXVI

LIST OF BRONZE ARTISTS

A LIST of artists in bronze from the early Renaissance to the end of the time of Louis XVI., compiled for private use by the Messrs. Durlacher Brothers, was very considerately given to me. This has been rearranged and amplified, and is published for my readers' reference.

The work of many has been described and noticed in the previous chapter.

Niccola Pisano	Pisa	*c.* 1225–1273
Andrea Pisano	do.	1270–1345
Della Quercia	Siena	1371–1442
Lorenzo Ghiberti	Florence	1381–1445
Brunelleschi	do.	*c.* 1377–1444
Donatello (specimens in Ashmolean Museum)	Florence	1386–1466
Luca della Robbia		1400–1482
Della Delli		1404–
Lorenzo Vecchietta (Bronze of the Resurrection in Morgan Collection signed and dated 1472)	Padua and Siena	1412–
Vittore Pisano (born in Verona, worked in Florence)		*c.* 1406–1448
Desiderio da Settignano (fol. of Donatello)	Florence	1428–1485
Mino da Fiesole		–1486
Benedetto da Majano	Florence	*c.* 1435–1489
Antonio Rossellino	Florence	–1468
Sperandio		1425–1495
Bartolommeo Bellano (or Vellano)	Paduan School	*c.* 1430–1502
Pollaiuolo	Florence	1433–1498
Verrocchio	Florence	1435–1488
Alessandro Leopardi (Bronzes in the Ashmolean Museum)	Venetian School	*c.* 1450–
Gian Marco Cavalli (Bust of Petrarch in Morgan collection)		1450

Pier Ilario Bonacolsi (Antico), (copies of Antique Statues) - - - - - - - - - 1450–
A. Contucci - - - - - - - - - 1460–1529
Riccio (Andrea Briosco) - - Paduan School *c.* 1470–1532
Bertoldo (pupil of Riccio) - - Paduan School
Sant' Agata, Francesco da (small Bronzes in the Wallace Collection) - - Paduan School *c.* 1520
Bartolommeo Melioli - - - Mantua - 1448–1514
Rustici - - - - - - - Florence - 1470–1550
Caradosso (Ambrogio Foppa) - Milan - - 1470–
Pietro Torregiano (Henry VII.'s tomb; broke M. Angelo's nose) - - - - - - - 1472
Michael Angelo - - - - Florence - 1474–1554
Jacopo Tatti, called Sansovino - Venice - 1477-1570
Baccio Bandinelli - - - Venice - 1487–1559
Josepho Levi (Bronze Andirons in V. and A. Museum, worked at Verona) - - - - 16th century
Leoni Levi - - - - - - Venetian School 1509–90
Giovanni da Cremona (Statuette of Goddess seated. Signed I.O CRE. Wallace Collection) early 16th century
Benedetto da Rovezzano (came to England, 1524. Cardinal Wolsey) - - - - - - - –1550
Pietro Lombardo (very classical) - - - - 1430–1466
Tullio Lombardo (son of Pietro) - - - -
Benvenuto Cellini - - - Florence - 1500–1571
Moderno - - - - - - - - early 16th century
Francesco Primaticcio (patronized by Francis I.), (Bronzes in the Tuileries Gardens) - - 1504–1570
Giovanni da Bologna (John of Bologna) Douai - 1524–1609
Alessandro Vittoria (Andirons) - Trieste - - 1525–1608
Vincenzo Dante (born in Perugia, pupil of M. Angelo, worked in Florence) - - - - 1530–1576
Antonio Fontana - - - - - - 1540–1587
Annibale Fontana
Pietro de Barga (reductions from Antiques, employed by Cardinal Ferdinando dei Medici), worked - - - - - - - - 1571–1588
Domenico Poggini (pupil of M. Angelo, Salting's David by him, and figures for M. Angelo's tomb). Paul III.'s Monument—entered his service (1547) - - - - - - - *c.* 1560
Guglielmo or Teodoro della Porta - Florence - second half of 16th century
Montorsoli (pupil of M. Angelo) - Genoa - -
Simon Guillain - - - - - - - - 1581–1658
Giovanni Zoffoli (examples in the Ashmolean Museum) - - - - Florence - late 18th century
Alessandro Algardi - - - - - - - 1593–1654
Bernini (examples in Wallace Collection) Rome 1598–1654

Pietro Tacca (pupil of John of Bologna, humorous and grotesque subjects)	Florence	1603–1641
Roccatagliata	Genoa	late 16th century
Canova		1757–1822
Pierino da Vinci (pupil of Tribolo, artist of George Salting's group of two children)		

FRENCH ARTISTS IN BRONZE FROM TIME OF FRANCIS I. TO THE END OF LOUIS XVI. REIGN.

Jean Goujon	1515–1572
Germain Pilon (Bust of Charles IX. in the Wallace Collection)	1564–1590
Michael André Anquier	1614–1686
François Girardon	1628–1715
Joseph van Cleve (Versailles Bronzes)	1644–1733
Charles Antoine Coysevox (Bust of Louis XIV. in Wallace Collection) — Lyons	1640–1720
André Charles Boulle	1642–1732
Hubert Le Sœur (Statue of Charles I., Charing Cross. Died in England)	1652
Cayot (Gilt Bronze Figures of Angels on Altar, Notre Dame, which have disappeared)	1667–1722
Guillaume Coustou (the Marli Horses)	1678–1746
Jean Jacques Caffieri (examples in the Wallace Collection)	1678–1755
Jerome Derbais (two Busts in Wallace Collection)	about 1695
Bouchardon	1698–1762
Philippe Caffieri	1714–1774
J. Baptiste Lemoyne	reign of Louis XV.
Jean Baptiste Pigalle	1714–1785
Etienne Maurice Falconet (examples in the Wallace Collection)	1716–1791
Gouthière	1740
Jean Antoine Houdon (Diana in the Louvre, considered his masterpiece)	1741–1828
Boizot (Clocks and Candelabras. Wallace Collection)	1743–1809
Thomire (Bronzes of the 1st Empire, generally gilt)	1751–1843
Cauvet (specimens in Wallace Collection)	1783
Jacques Pradier	1792–1852
Crozatier (the Laocoon, size of original in the Stowe Sale)	end of 18th century

FLEMISH

Pierre de Beckere (Monument of Mary of Burgundy at Bruges)	end of 15th century
Adrian Frise, or de Vries, pupil of John of Bologna (Statues in the Stockholm Gardens)	about 1550

Franz Aspruck (Bronze Bas-relief in Windsor Castle)		16th century
John Michael Ruysbrack (Statue of William III. at Bristol)		17th century
François Duquesnoy (Il Fiamingo)	Brussels	1594–1645

GERMAN

Hermann Vischer	Nuremberg	about 1450
Peter Vischer (grandson), (Shrine of St. Sebald) (specimens in Ashmolean Museum)		died 1529
Hans Vischer (brother), (specimens in the Pierpont Morgan Collection)		
George Raphael Denner	Vienna	1692–1741

REMINISCENCES AND STORIES

CHAPTER XXVII

AN ART EXPERT'S REMINISCENCES. SOME RECOLLECTIONS AND SOME STORIES

THE incidents recorded in these recollections are true; only the names of persons and places are, in the majority of the stories, omitted or indicated by initial letters for obvious reasons. Some of these experiences have been related in private conversation with friends and clients, and it is owing to the frequently expressed suggestions that they should be published that some of them are now included in this volume. An art valuer comes across many curious sidelights on human nature, and the story of a valuation for probate, insurance or family division may be darkened by the shadow of a tragedy, relieved by a comedy, or may involve some pathetic or humorous incident which borders upon both.

The point of a good story is generally at someone's expense, and while the mention of an individual may be an offence against good taste, its omission diminishes the interest. I do not think that any objection on this account can be taken to my record of the following incidents.

Incidentally the amateur may find in these reminiscences some useful information, an example or two of the vagaries of justice as exhibited in some of the trials which the writer has attended as an expert witness, and a few amusing anecdotes.

A SAD STORY

Some years ago when living in Kensington, a lady wrote asking me to name a fee for valuing three articles of valuable old china which she had recently inherited as a legacy. The address was not far distant, and I named a small fee.

The house to which I drove was modest in appearance and of small rental value, and I was shown into a poorly furnished drawing-room in which a grand piano seemed somewhat out of its element. On the piano stood a pair of Dresden long-necked bottles painted in compartments with Watteau figures and flowers, also a quatrefoil-shaped Ecuelle cover and stand of the same make. These were all of "Dresden" as distinguished from "Meissen," a kind of china fully described in my chapter on Dresden.

Three such pieces could have been purchased from the makers for about £4, or if they formed part of the contents of an auctioneer's catalogue would probably realise somewhat less.

After a short wait, enter the lady owner and her husband, and her story of the legacy makes me consider how I can "break it gently." The lately deceased aunt had always believed the china to be valuable, and the legacy was supposed to be the equivalent of a hundred pounds. They were young people—she was little more than girl—and the husband a man of some twenty-eight or thirty years, whom I judged to be a teacher of music, whose professional success had so far been indifferent.

The lady's face touched my sympathy and interest, for I seemed to read a story of one of those improvident love marriages where the trials of struggling genteel poverty, the worry and anxiety over her husband's scarcity of pupils, had borne somewhat hardly upon a girl of gentle nature and probably luxurious upbringing. Then through the clouds of gloom seems to burst the sun of a hundred pounds legacy, with ease of mind and expectancy of comforts procurable.

What could I do? I renounced my fee and came away impressed by the picture of well-bred endurance of a bitter disappointment in that little drawing-room.

This is a story typical of many valuations: the brutal truth has to be told, but it is a disagreeable and uncongenial task.

"Baldock" Sèvres

Still more serious was the consequence of a valuation made by an expert who was well known to me. Collectors who are over their "three score years and ten" will remember Mr.

Rhodes, of Nixon and Rhodes, an old-established firm of art experts, some thirty or forty years ago. Mr. Rhodes and I met frequently in those times, and I remember one day he seemed to be somewhat upset, and when I asked what was the matter he said, "Well, I see by this morning's *Times* that I have killed a man." "Killed a man! You're joking!" "No, I'm not, and I will tell you how it happened. I was called in one day last week by Lord D. to give an opinion and valuation of a Sèvres Dessert Service. His lordship told me that he was making a new will and that this service, which had been in his father's possession, was valued at £3000. He had three daughters, one was Lady C., one married to a poor clergyman, and the third was unmarried. As Lady C. was the only daughter in a position to possess such a valuable service, he proposed, upon my confirmation of its value, to will this to her, and an equivalent in securities or money to her sisters. I examined the service and was obliged to tell the old gentleman as tactfully as I could that it was what is known by connoisseurs as 'Baldock's' Sèvres, and its value about £250. I saw that the poor old gentleman was thoroughly disturbed, and in this morning's paper there is a notice of his death from heart failure, the fatal attack dating from the day of my visit."

The kind of Sèvres china which is the subject of this tragedy was sold by Baldock, a well-known dealer whose place of business was in Hanway Yard, as the fashionable resort of the collector of those times was called nearly a hundred years ago. He dealt in what were then known as fine goods, but in his desire to supply his clients with more Sèvres china than he could procure, he employed a clever artist, a Quaker named Randall, to redecorate the white or very sparsely decorated pieces of Sèvres, who after removing by strong acids the sprigs of flowers which formed the sparse genuine decoration, decorated the entire surface with panels of birds and figures, on a ground of turquoise, the favourite ground colour of old Sèvres, and in precisely the style of the old vases and services of that famous factory during its best period, *i.e.* 1753-80.

The prices at which Baldock sold this redecorated Sèvres were not exorbitant, and represented only a reasonable profit

above his outlay; but years afterwards, when genuine Sèvres china began to realise sensational prices and became the treasured possession not so much of kings as of wealthy financial magnates, such a service as that valued by Mr. Rhodes was supposed to be of enormous value, and it was only when put to the test of a competent valuer's opinion that the bubble was burst.

In my own experience only a few years ago, I came across a similar service, only for tea instead of dessert, but as the owner had died recently, my opinion only resulted in an unpleasant surprise for her children. I was making the probate valuation of Lady D., and my special attention was called to a Rose du Barri tea service, by her son and executor, who related to me how offers of considerable sums had been refused. "Mr. Rothschild offered my mother £4000 for this service, and a similar sum was also offered by Mr. D., the well-known connoisseur."

Now in this case one small teapot and two cups and saucers were *genuine Sèvres of Rose du Barri ground colour*, but both the cups were damaged; the remainder of the service was of the "Baldock" type, and I valued the whole set at £250. "Is there no chance of your being mistaken?" asked the son. "I am afraid not," I replied, and a month or two later the service was sold with the deceased lady's collection at Christie's. The real Sèvres teapot and two cups and saucers were very properly catalogued separately, and realised about £150; the rest of the service, some six times the number of pieces, fetched about £100, so that my valuation was justified by the results.

A Nantgarw Service

Some of my experiences as a valuer for the purposes of insurance may be worth recording. When a great fire at Clyne Castle in Wales occurred many years ago a very large claim was made by the owner, Mr. Grahame Vivian, M.P., on a London Insurance Company. Amongst the valuable china destroyed was a complete dessert service of old Nantgarw porcelain, and it was so thoroughly destroyed that its value had to be assessed from two representative plates which had been lent to the Cardiff Museum. Mr. Grahame Vivian claimed the sum of

£250 for this service, and it was considered by the Insurance Company's assessors to be an excessive demand. I was consulted by the manager of the Fire Department as to my opinion of value. Now collectors of old porcelain are aware that some of the best Nantgarw porcelain is not very decorative, as only some daintily executed paintings by William Billingsley of wild rose or other wild flowers adorn its surface. The chief charm lies in its exquisite paste, which has been likened to melting snow in appearance, and when such specimens bear the impressed mark NANTGARW, a plate will realise some £20 or more, and the dish of a dessert service from £25 to £35 according to shape. To an ordinary untrained eye such a service with these dainty flowers only on a white ground does not appeal, and very unwisely the gentleman who had the settlement of Mr. Vivian's claim in hand disregarded my advice to pay in full the £250 without demur, and made an offer of £200. My valuation of the service was made *pro rata* for plates and dishes as mentioned above, and amounted to some £600 odd, assuming that all the pieces were perfect and marked. Mr. Vivian refused the offer of £200 and consulted Mr. George Wills, who was an excellent judge of the value of English porcelain. Upon his advice he withdrew his claim of £250 and made one for £600, whereupon I was again consulted, and we ultimately made some compromise in the neighbourhood of £500.

This instance of claiming less than the value of damaged or destroyed art property is, however, comparatively rare. Claims are sometimes grossly extravagant, and to my personal knowledge the insurance offices often allow themselves to be victimised rather than have the trouble and expense of arbitration, or of gaining the reputation of being ungenerous. Some years ago a firm of solicitors asked me to make out the claim of a client of theirs who was the proprietor of a private hotel. When I inspected the damage I found that the owner wanted to make his own valuation and expected me to acquiesce in some grotesque appraisements. Amongst other things I particularly remember a Coalbrookdale vase, some 24 inches high, an important decorative piece, but not of great value. It was, before the fire, in good condition, a two-handled urn-

shaped vase of white ground, decorated with encrusted flowers after the manner of the factory, and made about seventy or eighty years ago. Said the owner, "Sir Caspar Purdon Clark, the Curator of the South Kensington Museum, offered me £1000 for this vase." My valuation of the vase was some £35, and as I knew Sir Caspar Purdon Clark very well, I was by no means satisfied with his story, so I suggested that he should just content himself with pointing out the damaged articles, and allow me to make my notes without interruption. My estimate of the damage amounted to some £600 or £700 instead of the £3000 claim which he had set up, and after some disagreeable passages of words, I told him that I would make my report to the solicitor who had consulted me. In a day or two a member of the firm came to see me and explained that on their client's representation as to the value of his china and furniture which had been damaged, and pending a settlement by the insurance office, they had advanced him £500, and begged me to undertake again the inspection and valuation, unmolested by interference, adding that they had interviewed the manager of the insurance office, who was willing to pay whatever sum Mr. Litchfield certified was the fair equivalent of the damaged or destroyed property. I think that the certificate I gave was for about £600, and the owner had to be satisfied with this settlement.

When settlements of disputed values cannot be arranged amicably, the insurance offices under a clause in their policies claim a settlement by arbitration. Each party—the insured and the office—names a valuer to act on his behalf, and these two valuers agree upon a third person, generally a barrister, to sit as umpire, and the case is heard in some suitable place near the scene of the fire. Upon one such occasion, in which a dissatisfied claimant had a grievance against the "Sun" Fire Office, I acted as valuer for that office, and the case was heard in the Town Hall of Bristol. Everything had been settled amicably except the value of two articles, one a small landscape painting attributed to Peter Nasmyth, for which £200 was asked, and the other a "Fourteenth Century" bureau valued at £50. Before the proceedings began I told the court as constituted that they might take it from me as a matter of fact that there could be no such thing as a

fourteenth century bureau, but probably a Louis XIV. bureau was intended. The claim was something like talking about a pre-Raphaelite Gladstone bag. Our arbitrator, a Mr. Turner, asked my rival valuer whether he would accept this, and if it would make any difference to his assessment of value. He was a rather ignorant furniture dealer of Bristol, and he said quite gravely, that "provided both gentlemen lived about the same time he did not think it mattered." By "both gentlemen" we presumed that he meant Louis XIV. and the fourteenth century. As a matter of fact the article was a Dutch marqueterie bureau of Louis XV. shape, and worth about £12. But the argument as to the value of the Nasmyth was peculiar. The owner stated on oath that he had sent the picture to Messrs. Agnew's of Bond Street for an opinion, and that this firm's certificate as to value of £200 was pasted on the back of the picture and destroyed in the fire. Mr. Fox (now a partner in the firm of Gooden and Fox) was called to give evidence in this matter, and produced the press copy of a letter which Agnew's had sent in reply to the one from the owner asking for an opinion and valuation of the picture. This letter stated that upon examination they found that the painting was in the *style* of Peter Nasmyth, but certainly not by him: *if it had been* the value would have been for a small painting such as the one sent, about £200, but as a "school" picture it was only of trifling value. "And this is the letter which you pasted on the back of your picture and upon which you rely in making your claim?" asked Mr. Turner. I considered that the award of £25 which the arbitrator allowed, was more than generous.

A Doubtful Gainsborough

So far as actual amount of money value is concerned, the most serious case of disappointment which I remember was in respect of an important so-called "Gainsborough" picture. In making valuations of the contents of houses it has always been my custom to consult well-qualified experts to appraise the pictures, plate, jewels and the contents of the library, if of importance as regards rare books and manuscripts, or in fact any class of *objet d'art* in which I do not specialise, and to

obtain a certificate signed by the expert employed, such certificate being appended to that portion of my catalogue which refers to these articles. Some years ago, in making what is known as a *Catalogue raisonné* of the contents of a country house which contained several pictures of considerable value, I took down Mr. Rutley, who was at the time considered about the best judge of paintings of the late eighteenth century English School, and among those to which I called his special attention was a large canvas representing some rustic children, attributed to Thomas Gainsborough. Rutley looked at the picture, and then shaking his head, said, "No, a clever copy of the original, which is in Lord Carnarvon's possession. I was only looking at it a few days ago." "Are you quite sure?" said I, for I knew that my client set a very high value upon the picture, and it had been insured for many years for £10,000. "I'm afraid there's no doubt," said Rutley.

My client was furious. He had inherited the picture from his father. It was known as *the* Gainsborough by a large circle of friends and acquaintances: it had been valued for probate by an eminent firm of auctioneers as a genuine example, and altogether this new opinion was a great annoyance. I naturally expressed the sympathy which I felt for his disappointment, and offered to call in any one of three experts I suggested, but first of all I advised an interview with Rutley, who would explain more fully than I could the grounds for his opinion; and as a result the owner of the picture, although naturally disappointed, was convinced.

The Duchess of Devonshire Portrait

This allusion to a Gainsborough brings to my mind a story of a famous portrait, which has never been published. About twenty or twenty-five years ago I had occasion to employ a picture-restorer named Partington, and as about that time the portrait of the beautiful Duchess of Devonshire was sold by Agnew's to Mr. Pierpont Morgan for the sum of £35,000, Partington told me that this picture had passed through his father's hands many years ago, and that its history was somewhat as follows:

Mr. Wynn Ellis had bought the picture, which was then a full-length portrait, for the sum of £50 or £60, and showed it to Partington for advice as to restoration and reframing, telling him at the time the sum which he had paid for it, and that he did not wish to spend much money on it. Partington suggested the reduction in size of the canvas, and said that as a " three-quarter " portrait he had a suitable old frame for it. This suggestion was carried out, and the picture was sent home and placed temporarily in the owner's dining-room. A few days later Mr. Ellis told Partington that one of the Rothschild family had been with him, and had expressed a great desire to purchase the picture, and Mr. Ellis asked Partington what price he thought might reasonably be asked. My informant did not know what sum, if any, was suggested, but Mr. Ellis did not sell the picture, for he took a chill about that time from which he never recovered. According to the terms of his will, certain pictures of his were bequeathed to the nation, but the Duchess' portrait was not among these, and was sold with others at Christie's by order of the executors, of whom the late Mr. W. E. Gladstone was one. Partington saw one of the executors and suggested that as Mr. Rothschild wanted the portrait, a large reserve should be placed upon it, but Mr. Gladstone objected to this course, and said that it must be sold without reserve. As is well known, at the sale it fell to the bid of 10,000 guineas by Mr. Agnew, and about three weeks later was cut from its frame and stolen from the firm's galleries in Bond Street. This happened on May 26, 1876, and the event was one of the sensational topics of the day.

No one heard anything of the missing picture until it suddenly reappeared, was exhibited by Agnew's, and sold to Mr. Pierpont Morgan.

I have told this story, now published for the first time, as I remember it being told to me.

There was at the time a great deal of discussion as to the authenticity of this beautiful portrait, but its great merits as a work of art have never been questioned.

An Invitation

Many years ago auctioneers as a class were less intelligent and well-informed than they are now, and mistakes in their

catalogue descriptions were more frequent. I remember being told how in the great Stowe Sale, which took place in 1848, a scimitar with a jade handle and scabbard of fine gold was knocked down for a trifling sum owing to the catalogue description being wrong. Several dealers who kept the secret divided a good round sum between them, a sum representing the difference in value between gold and ormolu. Errors of cataloguing, by which silver was sold for oxidised bronze, have been much more frequent. Mr. John Thynne, son of a former sub-Dean of Westminster, once told me of an amusing personal experience. He was staying in the country and had driven over to a house in the neighbourhood, where there was a sale by auction of its contents. Mr. Thynne had what one may call the collector's flair, and was examining an equestrian statue described in the catalogue as of bronze, but which he rather suspected to be of silver, when a little Jew who had been watching him touched his arm and said *sotto voce*, " Don't shay a vurd; go in vid us and 'ave a share, there's good monish."

A Useful Record

Some of the old English tradesmen of a century or more ago were in the habit of keeping rough business diaries in which a record would be made of the visit to their shops of distinguished customers, and these entries were sometimes illustrated by rough sketches of the articles ordered. In my chapters on Eighteenth Century English Furniture I have made some references to these valuable records of the history of furniture, and in the instance which I am now going to relate, the custom of this book entry in diary form served me in good stead.

Many years ago, when I was advising an American lady with regard to some Nelson relics which she was desirous of presenting to a museum in Philadelphia, I purchased for her a pair of silver vases of peculiar design, with the lower parts of the body of each vase modelled to represent the bows and stern of an eighteenth century frigate, and as a relief to the silver portions of the vases, there were plaques of porcelain on which were painted the arms of Admiral Nelson, together with the names of his most famous victories, also some naval emblems.

I had every reason to believe from the source whence they came that they had belonged to Nelson. From my knowledge of the porcelain I could verify its age and nationality as late eighteenth century Neapolitan, but I did not take the trouble to verify the hall-mark on the silver mountings.

Some months afterwards I received a letter expressing the lady's surprise and disappointment that upon the curator's examination of the hall-mark he discovered that the date of the vases' manufacture was a year or so *after* the date of Nelson's death. I was much disturbed, and for a moment felt at a loss how to answer what appeared a serious error, when I remembered that underneath the vases was an inscription, " Storr and Mortimer, London." I knew that the firm of Hunt and Roskell of Bond Street was the successor of the famous old silversmiths Storr and Mortimer, so I called, explained my difficulty, and asked if they could help me by any reference to their books.

" I think that we can do so," said their manager, and within a day or two he was able to produce an old journal, in which was a record of the visit of the Countess of Bronté, Lord Nelson's niece, who asked them to design a pair of vases to mount the porcelain trophies which she had just inherited from the famous Admiral. A little later on in the diary was a rough sketch of the vases. These book-entries were carefully photographed, confirmed by a Notary Public, and despatched with an explanatory letter, with the satisfactory result that the pedigree of the vases was really established by these interesting details of their history.

The Story of a Miniature

The wife of a friend of mine called to see me one day very much troubled. " Could I help her in a dilemma ? " They lived in a fine old house near Henley on Thames, and her husband, a wealthy man, suffered from an affection of the heart, the gravity of which was increased by extreme nervousness. By doctor's orders nothing was to be said or done which would irritate or excite him. Among the family treasures were some miniatures by eighteenth century artists of considerable merit, and one of these, the portrait of a great-uncle who had served with some distinction in the Napoleonic Wars,

had been entrusted to the local watchmaker, who came every week to wind up the clocks, that he might remove some slight discoloration or "fog," which is a common complaint of miniatures, and often contracted in riverside houses where there is a certain amount of penetrating damp. Mr. Clockman told Mr. O. that he understood the restoration of valuable miniatures and departed with the treasure in his pocket. As it was not returned within a reasonable time, Mrs. O. called at his shop, and after some prevarication, the portrait was handed to her, but alas very little of the miniature remained: the foolish and incompetent muddler had cleaned the little picture (painted in water-colour pigments) with a wet sponge, and all save the merest outlines—the "ghost" of a miniature—had disappeared. "I really don't know what to do," said the poor lady. "My husband will be so distressed that I dread the consequences. Do you think that anything can be done?" "Well," I said, "desperate diseases require desperate remedies. Now here is Williamson's *Portrait Miniatures*, illustrated with half-tone blocks, representing the work of some celebrated eighteenth century miniaturists, Cosway, Plimer (Andrew and his brother), Engleheart and others. Look at this portrait of an old general with powdered hair, epaulettes, and the smart and picturesque uniform of the period, 1790 to 1800. Now do you think that if a clever miniaturist whom I know were to reproduce this portrait in the proper colours that you could say it was not that of your husband's gallant ancestor?" "Well, it seems worth trying," she said, and the suggestion was carried into effect. . . . A week or two later Mrs. O. called to tell me what an unqualified success our little ruse had been. "I really think you have saved my husband's life," she said cheerily. But she added, "There is a terrible tag to the story, for my husband tells all our friends that *if they have old miniatures which have become a little foggy or discoloured from damp that he knows a clever man who can restore them to their original beauty!* And what can I do, my dear Mr. Litchfield, to stop the mischief?"

A Labouchere Story

Many years ago, during the editorship of Mr. Fred Greenwood, I wrote for the *St. James' Gazette* occasional articles, paragraphs,

and sometimes jokes in the form of letters to the Editor. One of these latter had an amusing sequel, the record of which may find a place here.

During the General Election of 1886, Mr. Henry Labouchere, speaking on behalf of the Radical candidate for North Kensington, in the course of some remarks on the Irish question, which was then very much discussed, said that many people seemed to think that the landlord had certain prescriptive rights. This was an error: he only had such rights "after the tenant had lived and thrived." Now at this time my firm were regular advertisers in *Truth*, and paid some £6 weekly for the space of a quarter of its back cover. I wrote a letter to the *St. James' Gazette*, headed "Those who live in glass houses," and pointed out, after quoting literally the part of Labby's speech referring to the landlord's rights, that I was one of his tenants paying more than £300 a year for a space about 6 inches by 4 inches, that I had cultivated it to the best of my ability, but had neither lived nor thrived thereby. I went on to ask the Editor's advice as to the treatment of my "tyrannous and unreasonable landlord." Should I "remove" him by Hibernian methods, adopted by Labby's friends, should I pay such a sum as I considered fair into a court, or should I ask for Griffiths valuation?

My idea was to "pull Labby's leg" and draw him into a correspondence, but it certainly never entered my head to "make business." This is what happened: A day or two after the letter appeared, Mrs. Labouchere called upon me and asked me if I would call and see her husband, who was anxious to make my acquaintance. He was living at that time just opposite to the House of Lords, and I called the next morning. Labby received me very cordially, and showing me his library, a fine room with white panelling, asked my advice regarding its ornamentation with suitable china.

I suggested some Continental faience specimens as being in character with the room and its contents. "Now will you add to my obligation by obtaining these for me and superintending their arrangement." This was done when Labby said to me, "Now what can I have the pleasure of writing you a cheque for?" I named the sum, which by the way was considerable; he sat down, wrote his cheque, and

handed it to me with his grateful thanks for my advice and assistance. He never said one word, nor did I, about the letter, but it certainly deprived me of any grievance, if I ever had one, as to the non-fertility of the space which I rented.

After these interviews I had several others, when I enjoyed his amusing conversation and farcical cynicism; he also gave me some kindly personal paragraphs in *Truth*. His was a fascinating personality.

Story of the King's Gold Cup, or the Royal Cup

In Chapter XIX. mention has been made of this famous cup, which is in the British Museum. The story of the vicissitudes through which it has passed before finding its present resting-place seems to be of sufficient interest to collectors of enamels to give it here in more detail than was convenient in a chapter dealing with so many other kindred subjects.

This cup was originally made (presumably by a French goldsmith) to the order of the Duc de Berri, and given by him to his nephew, King Charles VI. of France, about 1390. Afterwards it passed into the possession of his grandson, King Henry VI. of England, and appears in subsequent inventories of Henry VIII. and of Queen Elizabeth. When the Constable of Castile and Leon was at the Court of King James the First, negotiating a treaty of peace between England and Spain, the King appears to have presented the ambassador with this cup in 1604, and it was some six years later given by deed of gift to a convent near Bruges. In 1883, the convent being in need of money, the cup was sent to Paris by means of a priest, who found much difficulty in getting collectors to believe in its authenticity on account of its brilliant and fresh appearance. It was, however, ultimately purchased by Baron Pichon for about £100 above its actual melting value. The Baron sold it to Messrs. Wertheimer for £8000, and they patriotically offered it to the British Museum, being rightly of opinion that the nation ought to possess it.

Sir Wollaston Franks, the keeper, was so keen upon its acquisition that he was prepared to purchase it himself, and present it to the nation, but finally a few wealthy amateurs raised the money. Mr. Samson Wertheimer contributed £500,

and a similar sum was given by Sir W. Franks, the Duke of Northumberland, the Earl of Crawford, Lord Iveagh, Lord Savile, Mr. Drury Fortnum and the Goldsmiths Company. Other subscribers in smaller sums contributed £1170, and a Treasury grant of £2830 made up the £8000.

It is a wonderful piece of work, hammered out of pure gold, while around the bowl, base and cover are scenes worked in translucent enamel, representing episodes of the tragic life and fate of Saint Agnes. The draperies of the figures are resplendent in ruby, sapphire, emerald, ivory, black and orange; originally an enrichment of pearls was added, but this had disappeared.

Sir Hercules Read, the present keeper of the British Museum, has made a valuable contribution to the literature of enamelling by his interesting account of the varied history of the cup, and a full description, with coloured plate, to which he has added black and white drawings of details, together with a transcription of the deed of gift, quotations from old inventories and other authentic information. This account, which constitutes a special number, can be read in a volume of *Vetusta Monumenta*, published by the Society of Antiquaries. Sir Hercules' description of the process of producing this wonderful enamelled work of art is so clear and intelligible that I venture to quote it verbatim.

"The subject is outlined on the surface of the metal, the spaces to be enamelled are lowered by engraving, so that every part of the surface within the outline is lower than the surrounding level. Then the details of the subject are chiselled in such relief as the artist may desire, so that at this stage the effect is that of a carving set in a hollow, with enamel of the desired colour or colours. The whole is then passed through the furnace, when the enamels by their translucency allow the chiselling which they cover to be clearly seen. The fusion of the enamels in the furnace, however, does not leave the surface smooth and gleaming as they finally appear, and a great deal of careful polishing has to be done to bring the surface even with the surrounding metal, and to reduce the rough surface to the necessary smoothness and transparency. The artificer is fortunate if he finds that neither bubbles nor foreign substances have marred the perfection of his work."

The cup, which is 9½ inches high and 7 inches in diameter, is not quite in its original condition; the original finial has been replaced by a crown, and the stem which joins the bowl to the foot has been lengthened by some 2 inches, the inserted cylindrical piece being enamelled with Tudor roses. Sir Hercules' explanation of this addition, which is by no means an improvement, is probably correct; he thinks that when the cup was in the possession of burly King Henry VIII. he wanted more room for his clumsy fist to grasp the cup, and the introduction of the Tudor roses, which are of inferior workmanship to the rest of the enamelling, seems to bear out this suggestion. The writer of the description also points out that the kind of enamelling employed in the decoration of this cup originated in Italy, and probably found its way into France during the residence of the Popes at Avignon. There was at Montpellier a factory of this kind of enamelling in the first quarter of the fourteenth century.

The National Art Collections Fund

This association of ladies and gentlemen interested in the enrichment of our National Art Collections, and to whose enterprise and generosity we are indebted for many valuable pictures and other works of art, which but for their aid would have gone to America or to some private collection to which the public could only have at best a partial access, was formed in 1903, and the story of the inception of this excellent institution may be of interest to my readers.

In 1897 the nation lost by death one of its most valuable and devoted public servants. Sir Wollaston Franks had been keeper of the British Museum for many years, and not only was his knowledge so wide and catholic as to embrace the art experience that is generally only attained by some half-dozen ordinary connoisseurs, but he was so keen on the improvement of the different Art Collections of which he was the Director that failing a Government grant he bought and paid for out of his private purse additions to the Museum of considerable value. Year by year, I have been told on the best authority, he expended more than £1000. When he passed over to the great majority his successor, the present Director, Sir Hercules Read, was

asked by some friends, "Well, what will you do now?" and Sir Hercules formulated an idea that if a few gentlemen of means who were interested in the Museum would help to the extent, say of a £100 a year each, something might be done. Accordingly a little society was formed soon after Sir Wollaston's death, under the title of "Friends of the British Museum," and their scheme was carried out under the administration of Sir Hercules.

News of this little society and its doings became known, and a suggestion was made to form a more comprehensive association with a larger body of subscribers—thus the National Art Collections Fund came into being. Sir Hercules Read was asked to join, and agreed with the consent of his members to do so, on condition that the amount of subscriptions given by the older and smaller society should be earmarked for the British Museum, unless with his consent it was considered desirable to devote any portion of the money to some other national collection.

This arrangement is still in force, and I suppose few people outside its membership have any knowledge of the valuable assistance which is rendered. With our Treasury arrangements as they are, we should lose many treasures but for such generosity on the part of private citizens.

The minimum subscription of one guinea carries with it the privilege of admission to public galleries on pay days, a reader's ticket to the British Museum, and what is of signal importance to collectors, their inclusion in invitations which are obtained by the society to view many important private collections not accessible to the public.

H.M. the King is the Patron, the Executive Committee and Council are composed of men distinguished in the art world, and according to *The Year's Art*, 1920, its membership exceeds 1500. Application for membership should be made to "The Secretary," Hertford House, Manchester Square, London, W.

CHAPTER XXVIII

RECOLLECTIONS OF THE LAW COURTS

THE experiences of an art expert in our Law Courts are sometimes full of interest. Naturally the counsel whose cause one is supporting represents to judge and jury that he will produce evidence of a convincing character from the " greatest living expert," while the same learned advocate when one is in opposition, will by cross-examination seek to belittle one's opinion by such observations as, " I believe that you have written books on the subject," and some satirical remarks of a similar character. On the whole I have been very fairly and indeed generously treated by counsel, and upon several occasions have been released from the box with the remark, " I don't propose to cross-examine Mr. Litchfield."

I well remember almost the first case in which I gave evidence as an expert witness. It was the year after the first edition of my *Pottery and Porcelain*, " a guide to collectors," was published in 1879, and the question at issue was the genuineness of a pair of Rose du Barri icepails or sceaux, for which the sum of £900 had been given.

The leading counsel against the icepails was our veteran ex-Lord Chancellor, then Mr. Hardinge Giffard, Q.C. I had condemned the painting of some hunting subjects on the two pieces because I said that the colouring was blotchy and appeared to me to have been applied much later than the original painting of the pots. There were also many black spots in the glaze caused by what potters term " sputtering," due to their having been refired. In cross-examination Mr. Hardinge Giffard produced my book, read a paragraph to the effect that one of the most difficult decisions to arrive at in judging old china was the question of the genuineness of Old

Sèvres, and as I had stated in evidence that I arrived at my opinion without difficulty, he asked me how I reconciled these apparently diverse statements. I think that my reply was reasonable and relevant, that whereas my book was written for the assistance of amateurs, I was not an amateur.

When he made his speech he said that no doubt there were some very clever people in court, and he would not omit from that description some of the witnesses on the other side, but when a young man, twenty-eight or twenty-nine years of age, presumed to give his opinion to the court as to the kind of complexions of the huntsmen in the reign of Louis XV., and so on, it was rather taxing their credulity. Perhaps there was a French equivalent for cherry brandy in those days, and so on and so forth.

I think that it was Mr. Justice Brett who tried this particular case, and I was struck at the time by what appeared to me his inconsistency. He expressed his surprise that any one could be found foolish enough to give £900 for two china flower-pots, but it did not seem to strike him as still more absurd that it was impossible under our system of the administration of justice that the question of their being genuine or not could only be decided by an expenditure of more than that sum upon counsels' fees, lawyers' charges, witnesses' expenses, in short in what are known as " costs," the greater part of which when taxed are paid by the losing side, and no inconsiderable proportion by the winner of a legal action.

The most important legal action in which I was an expert witness was that known as " The Dickins Case," which was tried in 1909. The sum of money involved was about £50,000, which had been paid by Mr. Charles Dickins, the senior partner in the well-known Regent Street firm of Dickins and Jones, to two dealers and one private gentleman for a quantity of china, a considerable portion of which consisted of imitations. An action for misleading descriptions of some of the articles in the sale catalogue of the Dickins Collection followed those against the dealers. Mr. Justice Lindley was the judge, and the brilliant array of counsel comprised the most eminent members of the Bar. Sir Edward Carson, Sir Rufus Isaacs (now Lord Reading), Mr. M'Ardie (now on the Bench) were

for Mr. Dickins' executors, and in opposition Mr. (now Sir John) Simon, Mr. (now Sir Montague) Lush, Mr. M'Call and others.

The conduct of one of the defendant dealers was really atrocious; he not only sold false goods, but in executing commissions for Mr. Dickins at Christie's, charged higher prices than he had given, and then added his commission to the increased price. Sir Edward Carson applied for a criminal trial, and I attended on my subpoena to repeat the evidence which I had given at the Law Courts. By a vagary of our law, however, the defendant, whom I will call "E," was acquitted, because a man cannot be convicted at a criminal trial upon evidence which has already been given against him in the civil courts.

Professor Brinckmann, the Director of the Imperial Museum of Hamburg, and myself were the expert witnesses for the executors' case, and I was under examination and cross-examination for some six or seven hours.

Some of the so-called Old Dresden groups which had been sold for £1000 and £1200 we stated in evidence to be forgeries made at Potschappel, and we produced some similar groups made there which cost less than £5 each. I was asked by counsel how I described such specimens, and gave as my answer that I called them "flat-catchers," and the judge said, "What did you say?" I caused some amusement in court by repeating my slangy definition, and the judge, who I thought was going to rebuke my levity, observed dryly, "A very good definition."

Mr. Lush, in cross-examining me as to my expressed opinion about a Sèvres vase which had been sold for, I think, about £4000, asked me if I was aware that fifty years ago it was in the collection of Mr. Angerstein, and I replied that if that were so it would not influence my opinion favourably, for I knew Mr. Angerstein, who was an old friend of my father's, and that I had visited his house when quite a young man, and that he had many dubious specimens. "Are you aware, sir, that Mr. Angerstein founded the National Gallery?" sternly asked Mr. Lush. "I am quite aware that he did not," I replied. Then the judge butted in. "I think, Mr. Lush, that you must be under a misapprehension. I knew Mr. Angerstein," and turning to me he said, "I believe of Didsbury Hall, Norfolk," and I said, "Yes, my Lord. I think I can perhaps explain

Mr. Lush's error. I believe that Mr. Angerstein's father did bequeath to the nation a collection of pictures which formed the nucleus of our National Gallery." I then explained in detail my criticism of the vase. The body was genuine and the subject painting by Morin, excellent. The handles had been broken, what remained of them ground down, overpainted and gilt, and the foot of the vase was not Sèvres porcelain, but probably made by Mintons.

I was then handed up a volume entitled *Traité des Arts Céramiques*, by M. Brongniart, a former director of the Sèvres factory, and was asked if I recognised him as an authority. I knew the book quite well, and told Mr. Lush that he could not have found better confirmation of my opinion as to the foot of the vase, than by comparing the outline drawings in the book of all the known designs of Sèvres vases, with the lines of the foot of the vase which we were discussing. The judge was greatly interested, and asked me to point out to the jury the difference between the diagrams in the book and the photograph in court of the disputed vase.

There was much discussion and lengthy cross-examination upon technical points, and upon the whole I was quite successful in establishing all my criticisms. The case lasted several days, there were four different actions in which the executors were victorious. The costs must have been prodigious. The solicitors told me that Sir Edward Carson's brief was marked 1200 guineas, and there was a crowd of expensive talent engaged.

A short time after the trial Mr. Lush was raised to the Bench and knighted, and I happened to be at a City Company dinner (the Pattern-makers) at which he was our honoured guest, and in congratulating him upon his recent appointment, asked him if he remembered me. "I think," he said laughingly, "I shall never forget you."

* * * * * * *

One of the most mysterious legal actions in which I have been a witness was a case in which a gentleman sued a clockmaker and jeweller in a small way of business for the sum of £35, being the assessed value of a small pair of old Dresden vases entrusted to him for sale on commission, and which the plaintiff alleged had been changed for a pair of very trifling value.

It was a County Court action in a country town, and caused considerable local excitement, because the tradesman accused of fraud was much respected in the neighbourhood. I was sent for to assist the defendant's case, but I could only confirm the plaintiff's assertion as to the worthlessness of the vases. They were what I have described in my chapter on " Dresden " as the quite common so-called " Dresden " imitations, which one would buy at a draper's china department for 12*s.* or 15*s.*

The wife of the plaintiff alleged that the pair of vases which she entrusted to the defendant had belonged to her father more than thirty years ago, they had been valued by a well-known expert at £35, and she did not notice on account of a bad light, that when the defendant returned the vases, which he had been unable to sell, they were not hers. She put them in their place in her cabinet without examination. The lady's sister testified to her knowledge of the vases in their father's lifetime, she knew that her sister (plaintiff's wife) possessed them, and moreover the expert produced his original notes when he valued them many years ago for the plaintiff.

The plaintiff himself in his evidence told the court that he divided his time between London and the country, and one day noticed these vases which seemed to him different from those which his wife had inherited from her father. He consulted *Chaffers*, and found that the mark was one of the imitation marks. Upon this he made enquiry, and failing to obtain a satisfactory explanation of the exchange of vases, he brought the present action.

The clockman gave his evidence in a manner which impressed all who heard him as that of an honest man. He was in a small way of business, kept no assistants, his mother minded the shop when he was on his rounds winding clocks, and of course his reputation as an honest man, trusted in the houses of well-to-do customers, was at stake. He had no knowledge of old china, and showed the vases (or one of them) to a dealer in a neighbouring town, was told that it was of no value, and he was positive that the vases returned to the lady were those which he had from her.

The judge in giving his decision said that he was satisfied that the original vases had been changed, but when an accusation of fraud was made, ônus of proof was upon the accuser,

and he had heard no proof of the fraud. Therefore his verdict was for the defence.

Several local gentlemen and tradesmen congratulated the little clockman upon his deliverance from a perilous position, and he, his counsel, solicitor and myself as a witness, were recipients of a great ovation outside the court.

The defendant's counsel and I travelled up to London together, and he told me that when he heard the evidence and the commencement of the judge's summing up, he considered his case as lost, and marked his brief accordingly. Of course his case had been to prove that the vases were the original ones, and that contention had certainly failed. The mystery as to who caused the disappearance of the old vases and replaced them by modern ones remained unsolved.

A Remarkable Coincidence.

The following story of a very singular coincidence seems worth relating. It developed into a criminal trial which was reported in the papers of the time.

General Sir A. being about to let his Mayfair residence, asked me to make a valued inventory of its contents. On the mantelpiece in his wife's boudoir were two little Dresden vases about five inches high. Now the peculiarity of these dainty specimens was that they were not made as merely ornamental vases, but were the *vase*-shaped tea caddies of two services of the early period of old Meissen (or Dresden, as it is commonly called), about 1725-30, marked with the initials K.P.M. (Konig-lichen Porzellan Manufactur), much sought after by collectors and very rare to find *as a pair*, because naturally they must each have belonged to a separate tea-set. Porcelain of this description and period is generally decorated with Chinese subjects and gilding of a peculiar character executed by the goldsmiths of the time, as described in Chapter VII.

I pointed out these little specimens to the General, and told him that if he would part with them he could obtain from £30 to £40, a high price for such little pieces, but he said that they were his wife's property, and as she valued them for sentimental reasons, he knew that she would not sell them.

It was more than a year after this that a young man called upon me, saying that he heard that I bought china, and to my surprise produced from his bag these two vases, and when I asked how much he wanted, named £5 as the price. The would-be vendor was apparently a man in comfortable circumstances, and it was somewhat of a shock to him and an unpleasant experience for me, when I told him that I believed the vases to be stolen property, and that it was my duty to detain them and take his name and address. He was very angry and indignant, but in spite of his protests the china remained in my possession. I had some difficulty in communicating with the General, for he was in the country, but after some delay he wired that these vases had been stolen more than a year ago, and that he was coming to London and would prosecute. The trial of the suspected young man, who, by the way, had given me his correct address, took place at the Clerkenwell Sessions, and it was the last time that I saw Montagu Williams, who died soon afterwards. He was counsel for the prosecution, and his cross-examination was amusing. In the course of the trial, and when it became evident that the defendant was not the actual thief, counsel endeavoured to prove purchase with guilty knowledge, or what the Criminal Law terms "Receivership." "Where did you keep these vases after you bought them?" (he had admitted the purchase from a clerk of his acquaintance for a sovereign). He said that he did not remember. "What is the rent of your house?" Answer—"£38." "Now in this palatial residence of a rental value of £38, are there so many reception rooms, drawing-rooms, boudoirs, and so on where such ornaments would be suitable, that you really cannot charge your memory with the actual place where they stood?"—and so on and so forth. The defendant was a house agent's clerk accustomed to make inventories, and he had purchased the vases from a man in a similar employment. The jury were not satisfied that guilty knowledge had been proved, and he was acquitted. The General, however, recovered his vases.

When one considers the enormous number of people to whom they might have been offered for sale, it did appear to me very extraordinary that the would-be vendor should have sought out almost the only man who could identify them, and

by whose information restoration to their rightful owner could be effected.

The question of "warranty" enters largely into contested cases about old china. Some years ago there was an action by one important London dealer against another for the recovery of some £700 upon bills of exchange given in payment for seven specimens of old Ming crackle porcelain. The specimens in question were quaint models of animals, cows, cats, stags of very fine self-colour green and turquoise, such specimens as are highly valued by collectors of Oriental porcelain. The defendant had consulted me, and I had expressed my opinion that four of the specimens were of the highest quality, one I was not quite sure about, and two I believed to be of much later date, but their colour and glaze were so remarkably good that it was only the difference in paste which condemned them. The case aroused a good deal of interest in the trade, and the plaintiff had several experts to support his view that all seven pieces were genuine old Ming. Lord Alverstone was the judge, and after I had given my opinion in the witness-box, he said to me: "Now, Mr. Litchfield, you have given us a very decided opinion as to the two specimens, can you give me any information as to the reasons for your opinion?" I said, "I think I can, my Lord. You will notice that one of the old Ming specimens has a very small chip, by which the paste underneath the turquoise glaze is exposed. There is also a small chip on the horn of one of the stags which I condemn. If your Lordship will with the point of my penknife touch the paste in this tiny space where it is exposed, you will find that the Ming piece is hard as a stone, and the later or comparatively modern stag is composed of paste not much harder than chalk. The colour, however, is so brilliant that without minute examination it may pass for being of the earlier and better period. I then assessed the value as from £20 to £30 instead of £100, which in apportioning the aggregate sum of £700, was about their purchase price.

Lord Alverstone in his summing up was very complimentary to me, and said that the jury might rely more upon my evidence than that of the opposing experts, inasmuch as I had given the Court an intelligent explanation of the differences, and he

put a question to the jury as to value. They found that the value was £25, being the exact mean between my estimated £20 and £30.

The judge, in directing the jury as to their verdict, told them that although he agreed with them in their finding as to value, inasmuch as the transaction had taken place between two dealers, the seven pieces were sold in a lump sum, and *there was no warranty* asked for or given; the verdict must be for the plaintiff.

Lord Alverstone was prime warden of the Goldsmiths' Company, of which I am a member, and more than six months after the trial he spoke to me after a "Livery" dinner, and seemed much interested in this china action.

Collectors who purchase old china should take this case as a valuable object lesson, and my often reiterated advice as to a guaranteed invoice should be impressed upon them. Here we have judge and jury agreed upon the fact that two articles sold for about £100 are only worth £25, but the decision is against the purchaser! One is sometimes tempted to agree with Dogberry's opinion as to "the Law."

CHAPTER XXIX

A COMEDY OF ERRORS

THE following amusing anecdote is not quite new, because many years ago when the *St. James' Gazette* was publishing some letters from correspondents relating some ridiculous errors of our Post Office telegraph staff, I sent my story to the editor, and it was reproduced in other newspapers with a comment from the *Pall Mall Gazette* that "Mr. Litchfield's story took the biscuit." It was also included with a bunch of similar stories in an article in the *Strand Magazine*. Still, it may be new to many, and may find a place here in a chapter of reminiscences.

My firm sent a number of valuable old Flemish tapestry panels on loan to the exhibition at Manchester, held in celebration of Queen Victoria's Jubilee, and requiring an immediate return of one of these panels we wired to Mr. Wardle, head of the textile department, as follows: "Please return panel, 12X10, Venus and Adonis," adding as the sender of the telegram the name *Litchfield*. Mr. Wardle was absent, and the clerk in attendance being unacquainted with mythological deities, sent on the telegram to Lichfield, when that office wired back, "No such firm as Venus and Adonis known here; try Manchester."

On the subject of telegrams I may mention another mysterious wire which I received, but this was not the result of any carelessness on the part of the Post Office.

I had received instructions one morning from a solicitor named Nichols to inspect some marble statues in the country about which there was threatened litigation. His clients, a firm of auctioneers, had a difficulty with a buyer, who refused to accept delivery on the ground of their being incorrectly

described in the sale catalogue. In the afternoon of the same day I received a wire as follows: "Agreed as to Caractacus suggest Julius Caesar for the second *Nicholson.*"

The explanation was that my eldest son, then home on sick leave, was amusing himself by collaborating with a brother naval officer named Nicholson in competing for prizes offered by the *World* for solution of acrostic puzzles, which were at the time fashionable in Society journals. This telegram was intended for my son, and referred to the solution of some of the "lights," as they were termed. This confusion of telegrams was afterwards used as the plot of a story entitled "The Two Jamiesons," and published in *The Tatler.*

This allusion to misleading descriptions in sale catalogues reminds me of a mistake which might have had serious consequences. On a friend's behalf I was instructing a firm of auctioneers in Warwickshire about the sale of some effects, and received from them a request for a list of the more important lots to describe on the advertising posters. I am afraid that my caligraphy is not always as good copy as it might be, and there was no time to send me a proof for correction, but when I arrived at Leamington railway station I was astounded to read on a large auctioneer's poster, in prominent letters, that amongst the works of art in the sale was a pair of "Bruges Marble Horses 18 feet high." What I had written was "a pair of Bronze Marli Horses 18 inches high." The auctioneers, on discovery of the mistake, had taken means to rectify it, but this poster at the station had been forgotten. Dealers who come from a distance to attend sales can claim from the auctioneer their expenses for such errors as these. Fortunately no one did so.

Indifferent writing is not always disastrous in its effects. I remember being asked by a solicitor to name a fee for calling upon a client of his to give her an opinion upon a specimen of china, and as the address was conveniently near, I suggested that 2 guineas would meet the case. Two or three days after my visit I received a note saying that his client was very much obliged to me for my attention, and that he had the pleasure to enclose a cheque for my agreed fee of £10. 10s. If he should happen to read this story, he can bear me witness that I was honest enough to rectify the mistake.

I once said to a literary friend of mine, "People complain of my writing being difficult, but in correcting proofs I seldom find mistakes by printers." "No," said my friend, "you and I and other indifferent penmen score because, while the good plain copy may be given to a 'prentice hand, yours and mine are entrusted to the master compositor, and we profit by the intelligent attention which our copy receives."

An amusing incident arising out of a slight mistake in spelling occurred in the Law Courts when I was waiting to give evidence as an expert witness. The action being tried was under the Statute of Frauds, refusal to pay for goods said to be imitations, and typed copies of the plaintiff's invoices were handed to the judge. One item, "A Suit of Armour," had been typed without the first *r*, and the judge—who must have his little joke—remarked that this "Suit of Amour" appeared to have got into the wrong court. One of the counsel, who was a wag and wished to pull the leg of a brother member of the Bar, observed that "my learned friend Mr. Blank" was experienced in these suits, and could give his Lordship full information about it.

One of a Pair.

Henri Stettiner, one of the best known Paris art dealers, was some years ago the victim of a singular coincidence. He was walking in the faubourgs, and noticed in the shop window of a miscellaneous dealer a genuine old Sèvres vase. The price asked, some 1000 francs, was so low that he snapped at it, but not having with him sufficient money, asked the man to place it aside, promising to call later in the day with the bank-notes. He was prevented from doing so, but the next morning went out to claim his bargain. On the way he called to see a friendly dealer with whom he had business to transact, and observed a vase apparently the pendant to the one which he had bought yesterday, but the price was some 3500 francs. As the value of a pair of Sèvres vases of this size and quality would be about £500, he paid the price asked and proceeded on his way. Judge of his chagrin when he discovered that the 1000 francs vase was the same which he had just purchased

for more than three times the price, and that instead of a pair he only had the odd one. His friend the dealer had been out earlier in the day, and as Stettiner had not kept his appointment the man had sold him the vase. It was a joke at Stettiner's expense for a long time after the incident.

Note. The amounts in francs are from memory, and may be incorrect.

A Double Commission.

A friend told me the story of a client whose thoughtless error placed him on the horns of a dilemma. Lord C. asked him to buy at Christie's a certain lot, but gave him no limit as to price. When this lot was reached the bidding after a time became confined to my friend and one other competitor, and it reached a figure much above its value. With an unlimited commission and a wealthy client it was difficult to know where to stop. So my friend said to his opponent, "How far are you going?" "I can't help myself," he replied, "I've an unlimited commission for a noble lord and I must go on."

"Name begins with C?" asked my friend.

"Yes, I don't mind telling you, it's Lord C——n!"

Lord C. was also my friend's client, so of course he gave way, and when he saw his lordship told him of the awkward position which his mistake had created. "Yes! how stupid of me," said Lord C., "but you know I particularly wanted the lot, and I was afraid that one of you might forget!"

This story emphasises the advice I have given in "Hints on Making Purchases," of not employing a multiplicity of agents.

Lady Hodgson, the wife of the Governor of British Guiana, told me of the following amusing incident. She is much interested in old china, and had recently received my latest edition of *Chaffers*. There was at the tennis club some discussion about the mark of a specimen of old china, and a lady said, "Oh, Lady Hodgson has *Chaffers*." Another lady, overhearing the remark, exclaimed, "I'm so sorry, I hope it isn't infectious."

REFERENCE TO MUSEUMS AND PRIVATE COLLECTIONS

CHAPTER XXX

REFERENCE TO MUSEUMS AND PRIVATE COLLECTIONS

THE public collections in our different museums afford the amateur excellent opportunities of studying the various descriptions of art objects, but if any lasting benefit is to be obtained from a visit the special purpose of an inspection should be rigidly kept in mind, and the casual observation of other classes of objects avoided. There is a quotation somewhere about the different results achieved by the bee and the butterfly, and this is applicable to visits to museums. The list which follows will inform the reader where to find the best public collections, and perhaps one may take this opportunity of calling attention to the excellent ambulatory lectures which are given morning and afternoon at the Victoria and Albert Museum, and also at the British Museum, by members of the Museum staffs. Similar arrangements with regard to the Wallace Collection are being made.

A great deal of useful knowledge can be acquired very agreeably by an itinerant tour round the collections, and the lecturers are willing to answer questions. A paper is exhibited at the entrance of the Museum giving the time and subjects each morning and afternoon, and a printed monthly list can be obtained at the main entrance.

In the following list the order in which different kinds of objects is taken follows the order in the book, only those referred to being included. It will be observed that some important private collections are only open to view by special permission. Membership of the " National Art Collections Fund " carries with it the privilege of invitations to see interesting private collections not otherwise accessible to the public, also to the

exhibitions held by the Burlington Fine Arts Club, some of which are very instructive.

Specimens of Soft-Paste Factories (described in Chapter III.).
Victoria and Albert Museum, especially the FitzHenry Bequest.
The Art Gallery, Glasgow (Kelvingrove), FitzHenry Bequest.

Specimens of Hard-Paste Factories (described in Chapter IV.)
Victoria and Albert Museum.
The City Art Gallery, Manchester.

Specimens of Chinese Porcelain (Chapter V.).
Victoria and Albert Museum, especially the George Salting Collection.
British Museum.
The Liverpool Museum for the Leverhulme Collection.
The City Art Gallery, Manchester.
Many of the Provincial Museums.

Specimens of Sèvres Porcelain (Chapter VI.).
Collection of H.M. The King, Windsor Castle.
The Wallace Collection, Hertford House, Manchester Square.
Victoria and Albert Museum, especially the Jones Bequest.
Collection of the Earl of Harewood, Harewood House, between Harrogate and Leeds.

Note. Special permission, to be obtained beforehand, is necessary, if the reader desires to see this collection.

Specimens of Dresden Porcelain (Chapter VII.).
Victoria and Albert Museum.
The City Art Gallery, Manchester.

Specimens of English Porcelain (Chapter VIII.).
Victoria and Albert Museum, especially the Schreiber Collection.
The London Museum, Lancaster House.
The Geological Museum, Jermyn St.
Bath (Holborne Art Museum).
Swansea.
Barnard Castle, Durham.
Fitzwilliam Museum, Cambridge.
Many of our Provincial Museums (Liverpool, Leeds, Derby, Nottingham, Salisbury, Portsmouth, Brighton, Cardiff) contain good collections. Those at Cardiff and Swansea have particular interest for Collectors of Swansea and Nantgarw porcelain.

Specimens of Worcester Porcelain (Chapter IX.).
The Royal Worcester Porcelain Factory at Worcester has a Museum in which specimens of every period of the factory can be seen and studied.

Specimens of Lowestoft (Chapter X.).
The British Museum.
The London Museum.
Victoria and Albert Museum.

Specimens of Staffordshire Pottery and Faience.
Victoria and Albert Museum.
British Museum.
London Museum.
Most of our Provincial Museums contain specimens of Staffordshire Pottery.

Old Oak Furniture (Chapter XI.).
Victoria and Albert Museum.
London Museum.
Knole, Sevenoaks, the residence of Lord Sackville, on certain days.
The Geffrye Museum, Kingsland Road, Bethnal Green (closed on Mondays).
The Marquis of Salisbury's, Hatfield House, Herts (permission must be obtained).
The Marquis of Exeter's, Burghley House, near Stamford (permission must be obtained).
Hardwick Hall, Derbyshire (special permission required).
The Old Charterhouse, City (Elizabethan).
Hall of the Carpenters' Company (special permission required).

Old French Furniture (Chapter XII.).
Collection of H.M. The King, Windsor Castle.
Wallace Collection.
Victoria and Albert Museum (especially the Jones Bequest).
Collection of the Earl of Harewood, Harewood House (special permission necessary).
Collection of the Duke of Devonshire, Chatsworth (specimens of Boulle Furniture).

English Marqueterie (Chapter XIII.).
Victoria and Albert Museum.
London Museum.
Hampton Court Palace.
Chatsworth.
Syon House, Brentford (special permission required); requests for such permission to be addressed to W. Praegar, Esq., Buckmaster Park, Grantham.
Ham House, Petersham, Surrey (special permission required).

Eighteenth Century English Furniture (Chapters XIV., XV., and XVI.).
Victoria and Albert Museum.
London Museum.
The Bethnal Green Museum.
The Hans Sloane Museum, Lincoln's Inn Fields.
The Dublin Museum.
The Geffrye Museum (closed on Mondays).
Chatsworth: Specimens of Kent's Furniture.
Syon House (special permission required). (Specimens of Kent's Furniture, also of Furniture specially designed by R. Adam for the house.)

LACQUER (Chapter XVII.).
- Victoria and Albert Museum.
- British Museum.
- Hampton Court Palace.
- Geffrye Museum (closed on Mondays).

ENAMELS (Chapters XVIII., XIX., XX., XXI.).
- British Museum (especially the Waddesdon Bequest).
- Victoria and Albert Museum. The Schreiber Collection, also the Halliburton Collection, for Battersea enamels.
- Ashmolean Museum, Oxford (The Alfred Jewel and early Saxon enamels, also Limoges, and collection of Seventeenth and Eighteenth Century English enamel miniatures).
- Dublin Museum.
- Wallace Collection (Old French enamels).
- The London Museum (Battersea enamels).
- The Painted Hall, Greenwich (eighteenth century English enamels).
- Kingston Lacy, Wimborne (special permission required), (for Bone's enamels).

BRONZES (Chapter XXII.).
- Collection of H.M. The King, Windsor Castle.
- British Museum (antique Greek and Roman).
- Victoria and Albert Museum (particularly the George Salting Bequest).
- Ashmolean Museum, Oxford (particularly the Drury Fortnum Bequest).
- Wallace Collection (French Bronzes XVII. and XVIII. centuries).
- The Art Gallery and Museum, Kelvingrove, Glasgow (Chinese Bronzes).
- Kingston Lacy, Wimborne (Marochetti's life-size bronzes) (special permission required).
- City and Art Gallery, Leeds (Bronze Statuettes by modern English sculptors).

INDEX

A

Acier's work at Meissen, 58.
Adam, Robert, his influence on furniture design, 114, 115, 122, 123, 132, 133.
Alfred Jewel, the, 164.
Alt Thuringer Porzellan, by Graul and Kurzwelly, cited, 26, 27.
Amateurs, buying from, 10, 11.
Anspach porcelain, 28.
" Armorial " china, 39, 84.
Aubergine, 36.
Auction, buying at, 5-7.

B

Baldock's Sèvres, 45-47, 239, 240.
Bartolozzi designs, use of, in furniture, 134.
Battersea enamels, 182-186.
— artists who produced, 183.
— imitations of, 186.
— use of, in furniture, 135.
Batty Langley's designs, 118, 119, 121.
Bernini, 215, 216.
Bertoldo, 215.
Bilston enamels, 191.
Biscuit, Derby, 70.
— Sèvres, 53.
Blanc de Chine, 32.
Bleu de Vincennes, 22, 23.
" Blue and white," 32, 34, 42, 43.
— its points, 43.
— Nankin, 43.
— Worcester, 79.
Bode, Dr. W., on Renaissance Bronze Statuettes, 203, 212, 213.
Bone, Henry, 189.
Boulle furniture, 100, 147.
Bourg-la-Reine porcelain, 20, 22.
Bow china, 17, 23, 68, 70, 71.
— value of, 71.
Bristol china, 17.
Bronze, artists in, list of, 231-234.
Bronze, composition of, 204.
— modern artists and founders in, 206.
— the, of commerce, 227-229.
— statuary, its methods and processes, 204-206.
Bronzes, Chinese and Japanese, 209-210.
— in England, 224-227.
— French, 220-224.
— — names of artists, 220, 221, 222, 223.
— — prices commanded by, 221-223.
— of Germany and the Netherlands, 217-219.
— Greek and Roman, 210, 211.
— Italian Renaissance, 212-217.
— — prices commanded by, 214.
— reproductions and imitations of, 227-229.
Bryan's *Dictionary of Painters* cited, 183.
Buen Retiro porcelain, 19.
Bushell, Dr., his *Chinese Art* cited, 139, 142, 209, 210.
Buying works of art, on, 5-13.

C

Cabriole leg, the, 109.
Canton enamels, 193.
— lacquer, 141.
Capo di Monte porcelain, 18.
— imitations and reproductions of, 24, 25.
Caughley porcelain, 24, 81.
Cellini, Benvenuto, 195, 205, 212, 213, 220.
Cipriani designs, use of, in furniture, 134.
Cire perdue process of bronze-casting, 205.
Chaffers' *Marks and Monograms*, cited, 20, 40, 50, 79, 83, 86, 266.
— quoted, 184, 185.

Chambers, Sir W., his influence on furniture design, 115, 133, 147.
Champlevé enamel, 161-163.
Chantilly porcelain, 20, 21.
Chelsea porcelain, 17, 23, 68, 71-74.
— colouring of, 72, 73.
— imitations and reproductions of, 76, 77.
— marks, 71, 72, 73, 74, 77.
— paste of, 71, 72.
Chelsea, subjects of, 71, 72, 73.
— value of, 73, 74.
Chelsea-Derby porcelain, 23, 74, 75.
"Chequers," furniture in, 92, 143, 147.
Ch'ien-lung porcelain, 37-40.
Chinese art, symbolism in, 33, 34.
Chinese bronzes, 209, 210.
— Chippendale, 115.
— enamels, 165, 166.
— lacquer, 139-143.
— — reproductions and imitations of, 149, 150.
Chinese porcelain, 30-44.
— marks, 44.
Chippendale, Thomas, 117-119.
Clodion bronzes, 222, 229.
Cloisonné enamel, 163-167.
Coalport china, 23, 52.
Coalport reproductions of Chelsea China, 76, 77.
— Worcester china, 81.
Cochin-china lacquer. See Lacquer, encrusted.
Copelands china, 23.
Coromandel lacquer. See Lacquer, incised.
Coysevox, 221.
Craft, William, enameller, 190.
Crépy-en-Valois porcelain, 20, 23.
Crown Derby china, 68-70.
— marks, 68, 69.
Cunynghame, Sir H. H., his *European Enamels* cited, 177, 192.
Cup," the story of " the King's Gold, 167, 250-252.

D

Darley's, Matthias, *Designs*, 120.
Dealer, buying from the, 7-10.
Delft ware, 86, 87.
Derby porcelain, 23.
Dickins collection, the, 48, 255.
Dickins, Mr., as a collector, 64.
Donaldson's Worcester china, 80, 81.
Dresden china, 17, 56-60.
— imitations and reproductions of, 61-67, 238.
— marks, 56, 57, 59, 60, 61.
— of Augustus Rex period, 56, 57.
Drury Fortnum Bequest, the, 18, 207, 215, 219.
Dudley Sale, the, 50.
Duesbury, William, potter, 68, 69, 70, 72.
Duquesnoy, François (Il Fiamingo), 217, 218.
Dutch marqueterie, 110.
Dynasties, list of Chinese, 31.

E

Eggshell china, 37, 40.
— Samson's imitations of, 38.
Eighteenth century English furniture, its craftsmen, 116-121, 122-127.
— reproductions and imitations of, 127-131.
Electrotypes, 228.
Email en Plein, 179-181.
Emaillerie à Jour, 167.
Emaux de Basse-taille, 167, 168.
Enamel, its manufacture, 159, 161, 163, 167, 169, 170.
— its varieties, 160.
Enamellers, English, 189-191.
Enamels, English, 186-191.
Enamels and Enamellers, modern, 199, 200.
— painted, 169-194.
Encrusted enamels, 195-200.
— English, 198.
— French, 198.
— German, 197, 198.
— Italian, 195-197.
— — reproductions and imitations of early, 198, 199.
Epstein, Jacob, 230.
Evelyn, John, references to furniture, 106.

F

Famille jaune, 36.
Famille noire, 36, 42.
Famille rose, 31, 37, 40.
Famille verte, 36, 40.
Feuille de choux, 46, 54.
Fitz-Henry Bequest, the, 20, 22, 25.
— Mr., as a collector, 20, 21.
Flambé colours, 35.
Florentine porcelain, 17, 18.
Foochow lacquer, 141.
Frankenthal porcelain, 27, 28.
— marks, 27, 28.
— paste, 28.
Franks, Sir Wollaston, 84.
French enamellers, 177, 178.
— enamels, 175-181.
— *faience*, 86, 87.
— furniture, old, its varieties and styles, 100, 101.

French furniture, reproductions and imitations of, 101-105.
— porcelain factories, list of, 20.
Fulda porcelain, 28, 29.

G

Garland Collection, 30.
Geffrye Museum, Japanese lacquer in the, 153, 154.
German enamels, 192, 193.
Gilding of early Meissen porcelain, 57.
Gillows' furniture, 116, 117, 124.
Ginori reproductions of Capo di Monte, 24, 25.
Giovanni da Bologna, 213, 217.
Girardon, François, 221.
Goujon, Jean, 220.
"Grandfather" clocks, 108, 109, 146.
Greiner, Gotthelf, potter, 29.
Gros bleu, 46, 53, 54.

H

Hamilton Palace Sale, the, 153, 223.
Hamilton, William, R.A., paintings on furniture, 133.
Hardwick Hall, 34.
Harewood Collection, the, 53.
Hatfield's bronzes, 226.
Hawkins Collection, the, 177, 179, 188, 191.
Hazart's bronzes, 229.
Heppelwhite, George, 125, 126, 133.
Hobson, R. K., cited, 79.
Höchst porcelain, 29.
Hone, Nathaniel, 190, 191.
How to Collect Old Furniture, by F. Litchfield, cited, 94.
Huth Sale, 37, 43.

I

Illustrated History of Furniture, by F. Litchfield, cited, 91, 99, 105, 116, 122.
Imitations of Chinese porcelain, 41.
— old oak furniture, 94-98.
— Sèvres porcelain, 45-55.
Ince and Mayhew, 119.
Invoice, importance of the descriptive, 11, 12, 55.

J

Jacobean furniture, 97, 112.
Jansen, Stephen, Battersea enamels, 182-5.
Japanese enamels, 166, 167.
Japanned clock-cases, 146, 147.
Japanning, 145, 146.
"Jesuit" china, 39.
Jones Collection, the, 9, 10, 53, 100, 148, 192.
— Mr., as a collector, 10.
— Inigo, his influence, 92.

K

Kakiyemon decoration, 65, 71.
Kändler's work at Meissen, 58, 59, 60, 66.
K'ang-hsi porcelain, 34-37.
— colours of, 35-37.
— subjects, 34.
Kauffmann, Angelica, her decorative work, 127, 132, 133.
Keller Brothers, bronze makers, 223.
Kent, William, his influence on furniture design, 113-115.
Kylins, 33.

L

Labouchere, story of, 248.
Lacquer, aventurine, 151.
— black, 140, 151.
— carved, 141, 142.
— Chinese, 139, 144.
— encrusted, 142, 143.
— European, 144-150.
— gold, 151, 154.
— "imro," 152, 153.
— incised or scratched, 143, 144.
— Japanese, 140, 150-154.
— — list of makers of, 152.
— Korean, 154, 155.
— manufacture of, 140, 150.
— painted, 141.
— Persian, 144.
— value of old, 148, 149.
Lacquered furniture, 144, 145, 146, 147, 148, 149.
— reproductions and imitations of, 149, 150.
Lille porcelain, 20.
Limoges enamel, 170-173.
— British Museum classification of, 173.
— reproductions and imitations of, 173.
Limoges Enamellers, 170-172, 174-175.
Liverpool enamels, 191.
Lock's, Matthias, designs, 120.
Longton Hall porcelain, 75.
Lorraine enamels, 173.
Lowestoft china, 83-85.
— imitations of, 85.
— paste of, 84.
Ludwigsburg porcelain, 28.
Lyte Jewel, the, 187.

M

Macquoid, Mr. Percy, his *History of English Furniture* cited, 147.
Mahogany, the Age of, 116.
"Mandarin" china, 38, 39.
Manwaring, Robert, 120.
"Marcolini" decoration (Dresden), 59, 60.
Marie Antoinette furniture, 100, 102, 148.
Marochetti, Baron, 225, 226.
Marqueterie, 106, 107, 108, 109, 110.
Marqueterie furniture, English, 106-110.
Martin's bronzes, 226, 227.
Mason's "oriental" ware, 41.
Meissen porcelain, 17.
Mêne, P. J., 227.
Méneçy porcelain, 20, 21, 22.
"Meyer und Sohn" Dresden, 63.
Ming porcelain, 32-34.
— colours, 32, 34.
— paste, 261.
— subjects, 33.
Mintons' porcelain, 23, 24.
Mintons' Sèvres reproductions, 48-50.
— marks of, 49, 50.
Mirror-frames of marqueterie, 110.
Museums, list of, 270-2.

N

Nantgarw porcelain, 23, 240, 241.
National Art Collections Fund, 252.
Neapolitan porcelain, 18.
Nymphenberg porcelain, 29.

O

Oak furniture, Elizabethan, 92, 96.
— Jacobean, 92, 97.
Œil de perdrix, 49, 54.
O'Neale's Worcester, 83.
Oyster-shell veneer, 108.

P

Paste, hard, 17.
— soft, 17.
Patina, 206-208, 210.
— counterfeit, 208.
Peking lacquer. See Lacquer, carved.
Pergolesi as decorator of furniture, 134.
Persian enamels, 193, 194.
Petit's imitations of Dresden, 64.
Petitot's enamels, 176, 188.
Pfungst Collection, the, 153.
Pierpont-Morgan Collection, the, 188, 203, 213, 219.
Pigalle, 222.
Pilon, Germain, 220.
Piranesi's designs for furniture, 135.
Plique à jour enamel, 167.
Plymouth porcelain, 17.
Porcelain, Chinese, 17-44.
— its paste, 41, 42.
— its variety, 30.
Porcelain, hard paste, 17, 26-44.
— Japanese, 17.
— soft paste, 17-25.
Pottery and Porcelain, by F. Litchfield, cited, 11, 26, 39, 46, 49, 56, 74, 79, 80, 83, 254.
— quoted, 12, 55.
"Powder blue," 36, 37.

R

Randall, decorator of Sèvres, 46.
Read, Sir Hercules, quoted, 144, 251.
Redecorated china, 43, 44.
Restorations in pottery and porcelain, detection of, 12, 13.
Riccio, Il, 214, 215.
Rodin, Auguste, 224.
Rose du Barry, 46, 50, 54.
Roubillac, François, Chelsea figures modelled by, 73, 77.
Rouen porcelain, 20.
"Ruby-backed" eggshell china, 37, 38.
— value of, 37, 38.
Russian enamels, 194.

S

St. Amand-les-Eaux porcelain, 20, 23.
St. Cloud porcelain, 19, 20.
Salopian porcelain, 24, 81.
Salting Bequest, the, 18, 03, 34, 36, 207, 215.
— Mr., as a collector, 1, 215.
Samson, M., of Paris, imitations made by, 38, 41, 63, 77, 81, 85, 186.
Sang de bœuf, 35.
Satinwood furniture, painted, 132-135.
— reproductions and imitations, 135, 136.
Satinwood marqueterie, 122, 123.
Sceaux Penthièvre porcelain, 20, 23.
Schreiber Collection, the, 78, 183, 186.
Schröder Sale, the, 197.
Seaweed marqueterie, 109.
Seddons, Sons and Shakleton, manufacturers, 124.
Sèvres porcelain, 20, 45-55.
— biscuit, 53.
— Coalport imitations of, 50-52.
— Hungarian imitations of, 52.
— marks on, 47, 48.
— reproductions and imitations of, 45-55.
— soft paste, 17, 18.
— value of, 48, 50, 52, 53, 54.

Sheraton, Thomas, 122, 123, 134, 135.
" Silicon " china, 82.
Snuff-boxes, English enamel, 188.
— French enamel, 176, 177, 178, 179.
— — values of, 179, 180.
Soochoo lacquer. See Lacquer, carved.
Spanish enamels, 194.
Spitzer Sale, the, 214.
Spode porcelain, 23.
Staffordshire pottery, 85.
Stowe Sale, the, 199, 196, 222, 223.
Swan Abraham's designs, 116.
Swansea porcelain, 23.
Swiss enamels, 181, 182.
Syon House, reference to, 132.

T

Taylor Sale, the, 213, 214.
Thuringian porcelain, 26-29.
Trevor Lawrence Collection, the, 152.

V

Venetian porcelain, 18.
Vienna porcelain, 17.
Vincennes porcelain, 20, 22, 23.
Vischer, Hermann and Peter, 218, 219.

W

Waddesdon Bequest, the, 170, 172, 187, 195, 196, 197, 198.
Wallace Collection, 53, 100, 104, 180, 221, 226, 270, 271.
Walnut, the Age of, 106.
Walpole, Horace, cited, 118, 146, 147, 177, 182.
Warranty, question of, 261.
Wertheimer Collection, 180, 223.
William and Mary period, furniture of the, 107-109.
Windsor Castle Collection, 55, 56, 270, 272.
" Wolfsohn " Dresden, 61, 62.
Worcester China, Old, 24, 79, 80.
— Chamberlain's, 80.
— decoration of, 79, 80.
— imitations of, 81, 82.
— paste of, 81.
— a test for, 82.
— value of, 80, 81.
Wren, Sir Christopher, his influence on furniture design, 107, 113.
Wright and Mansfield, manufacturers, 130, 136.

Y

Yung-Chêng porcelain, 37, 38.

Z

Zinc bronzes, 227.
Zincke, G. F., enameller, 178, 188.
Zucchi, Antonio, his decorative work, 127, 132, 133.

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